



Jon Tarry

Lines of Resistance:
An investigation into geopolitical space
conducted through art practice

RMIT University
School of Architecture and Design
Research Catalogue PhD (Architecture)
Primary Supervisor: Leon van Schaik
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Runway, 2010, Photograph
by Jon Tarry

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Foreword: Description of Catalogue Contents

This document is a record of Jon Tarry PhD project: a catalogue of a selection of artworks, which demonstrates the processes by, and conditions in which, these works were created and have been examined. The aim of the project is to situate my practice in relation to contemporary thought, mediated by ideas. This work examines transdisciplinary relationships within the constructed environment, as it is visually perceived and expressed. I try to see it as found. The catalogue is a graphic record in image and text; incorporating photographic records of projects in situ, taken either by me or by a professional photographer Robert Frith. These are candid photographs that accept the conditions as they appear. The text intends to do the same; by both describing the work and critically exploring the subject, enquiring into the work by unravelling processes and enabling evaluative outcomes.

The first section of the catalogue is a review of past works, examining in close detail several clusters of work. By resisting grouping by media or form, and deciding to look at individual works within an exhibition context, I uncovered the connecting thoughts and conditions in which this work was made. At the time of making these works I considered my practice as being predominantly one of decisions made through intuition, that is, an unconscious sense of knowing what works and what decision-making is based on. Through the process of the PhD, of which this catalogue is a durable visual record, a consciousness of embedded knowledge of what I do, and how I do it, developed and transformed my practice. This transformation was incremental and is most evident in my understanding of the relationship between what was previously thought of as an eclectic cross-disciplinary approach; I now see it as a trans-disciplinary practice, full appreciation of which cannot be gained through constraining categorisation – the moment one settles on a definition, it vanishes. Acceptance of this results in a repeating cycle of writing and rewriting, working and reworking, thinking and rethinking. This catalogue represents a section in this.

The following section addresses certain problematic considerations arising from the transformation of my practice, and how they presented in the work produced and exhibited. The overall question is elusive, in the sense of Jacques Derrida's (1930-2004, French Philosopher) discussion of 'the question before the question'. In other words, it is the precondition that is important. The preconditions for my practice are the contexts in which the work comes into being. Time, place, historical references, influences, and recurring themes, are addressed and embedded in each aspect of projects undertaken. The enquiry into the preconditions of my work developed in three exhibitions, each of which examined the notion of context in relation to aspects of the geopolitics of space. It is what comes after which provokes/holds greater intrigue/compels a more interesting reflection: the unexpected rather than the intended. A review of my exhibition *Migration of Ideas*, grasped and elucidated this concept, while in reconnaissance, the codification and failure of a work, specifically the *Curtin Airport* sculpture, exemplified the idea. The work in the third exhibition, *Arrival Departure* generated a dynamic in the space that the set works missed. These projects are described and discussed in detail in the catalogue's second section.

Thirdly, three essays provide ways of examining and reflecting on processes of thinking. A textual dialogue with a fellow PhD candidate, Riet Eeckhout, enabled a heuristic look at ways of thinking through ideas and outcomes via the shared dialectics of drawing. This essay, entitled 'Drawing Out Collapse', is an evaluation of two projects: one is a formal survey of series of sculptures, the other a documentary work, consisting of both still and moving images, of the demolition of a building. The resulting work and dialogue provided a basis for evaluating both context and processes.

The two other essays I commissioned for this PhD as a way of gaining external insight into my work. Associate Professor Darren Jorgensen, of The University of Western Australia, was invited to discuss the folded faceted work and early runway pieces from the *Smashed* exhibition, while Dr Lucas Ihlein provided comment on the film works. Both essays provide a significant point to reflect on: while a variety of commentaries on my work exist in print, from newspapers to eminent arts publications, much of it is limited to either uncritical compliments or even personal attack. Neither of which provides much assistance for perceiving my work, given that I do not subscribe to the culture of personality. The essays in this catalogue, and my evaluations of them, capture the criticality that informs and challenges my work.

In the final section I discuss the community of people whom I work with in collaborative projects. Overall the catalogue is integral. It is not a historical account of my practice, as I do not believe artists should necessarily write about themselves. However, the writing and recording required by the project resulted in a framework for, as Ihlein says, the unmaking and making of my practice. The work completed in the past three years has created been under the conditions of the critical framework of the PhD. While continuing with other work during that time, I have been working in a heightened conscious state, which ranged from deviating moments to having a more balanced rigour in what I do.

Introduction

Lines of resistance are action and reaction; that is, working with and working against constructs. Line is a pathway that exists as a trace - evidence of process, of thinking through, of proposition. Geopolitical space can be understood in broad terms as a theory of describing the complex relationship between politics and territory, on local or international scale. It comprises the art and practice of analysing, proscribing, forecasting, and the using of political power over a given territory.

The work of the American artist Gordon Matta-Clark (1943-1978) investigates these concerns in ways that actively engage with people through an artistic process. This is evident in all aspects of Matta-Clark's practice, where subject and record are treated in the same way, for example, in his 'building cuts': literally cutting up a derelict building and photographing the action and the end result. An analogous technique was applied to the photos; the artist cut up the images, reorganised and placed them. The photos are not simply record or representation, they are the work equally. This is integral to the works' power and continuing relevance. Matta-Clark was interested in the interstitial space between structures, and ownership and power.

Recounting a story of his childhood, in which his father painted over all the mirrors in their home, British artist Martin Creed (1968--) describes the significance of self-reflection in his practice. Creed believes that these obscured mirrors lead to a life's work of constructing a reality on the wall.

Acknowledging the difficulty faced when reflecting and evaluating my own practices, my thoughts have now turned from frustration to revelation. I have found that there was a growing gap between what I was investigating and how the work developed. For example, in the runway and folding form sculptures, the works existed as absolute objects: objects with no context, displaced and disparate, unconnected. However, a series of focused projects for this PhD, aiming to examine the concept of resistance, revealed that a sense of displacement, disconnection and resistance were the recurring generators. What I had been resisting and unable to see was the subject itself. The enquiry was pursued through a practice which includes sculptural constructions, drawings, moving image and texts. The concept of resistance informs my process of thinking and action; like the skid mark left by a plane landing on a runway, it is a thread running through my practice, leading into the question.



Scope of Research Catalogue

During a biannual research symposium held at the Royal Melbourne Institute of Technology in May 2011, invited critics responded to the question of the Durable Visual Record by discussing the relationship of formatting and archiving. A dialogue followed in which William L. Fox, Director at the Centre for Art + Environment, Nevada Museum of Art, acknowledged that the format durable visual records will take in the future is unknown. Fox's comical suggestion that they might be found etched into rock stayed with me when considering the current acceleration in digital media technology. This raised the question, what would be an enduring format for the PhD record? I thought about taking what Fox had said literally and imagined the PhD document as a rock with weight and potential. During the same discussion, Fox recalled the statistic that ninety-eight per cent of all information societies generate is destroyed within a generation of its creation. The past then exists in elided moments.

Author Jullian Barnes wrote, "History is that uncertainty produced at the point where imperfections of memory meet the inadequacies of documentation." (Barnes 2011). This quote prompted thoughts of the petroglyphs that are inscribed onto the surface of many clusters of stones on the Murujuga, or the Burrup Peninsula, in the Pilbara, a region of north-Western Australia. These petroglyphs have been acknowledged as one of the oldest artworks in existence. Who created them, and what their purpose was, are the subjects of speculation and study, and invites a reverence and respect for the indigenous cultures of this country - specifically the Yaburara and Ngarluma language peoples of the area. A landscape of red rock outcrops is edged by sparse vegetation, and

one's initial experience is as if the rock art does not exist; as though it is hidden or camouflaged. As the motifs each come into focus, what follows is a realisation of the art's subtle but powerful existence. Seemingly randomly placed on the surface of the rocks are a variety of symbols and images: a hand, a half circle enclosure, a turtle, a fish, a bird and others. Suddenly the entire landscape seems to come to life with these drawings in rock. Adjacent to the petroglyphs is the vast industrial conglomeration of heavy industrial rail and port facilities, also marking this site in a significant, though markedly different, way - through the force and presence of Australian mining prospects. The sites engulf each other in a collision of time and place that seems to merge, to disappear and then be remade, torn apart by questions of exclusion and inclusivity: this is an example of 'resistance'.

Far south of the Pilbara, Perth City acts as a feeder site for the accelerating activities of another resources boom for the State. Etched into the Swan Coastal Plain, the Perth international and domestic airports mark the ground in a way reminiscent of Earth art. It is from this airport, and others around the country that workers in increasing numbers regularly fly in and out of work sites in the Pilbara

I am based in the Perth suburb of Belmont, even my studio is in direct alignment with one of the airport runways. Examining this contrast of contested sites, and the place of petroglyphs and runways in the way they mark the ground, raises questions about what is similar and what is different in the meaning of their marks. The ancient inscriptions carry the power and purpose of the human mark across time, the airport carries an expression of this power, and also of another kind.

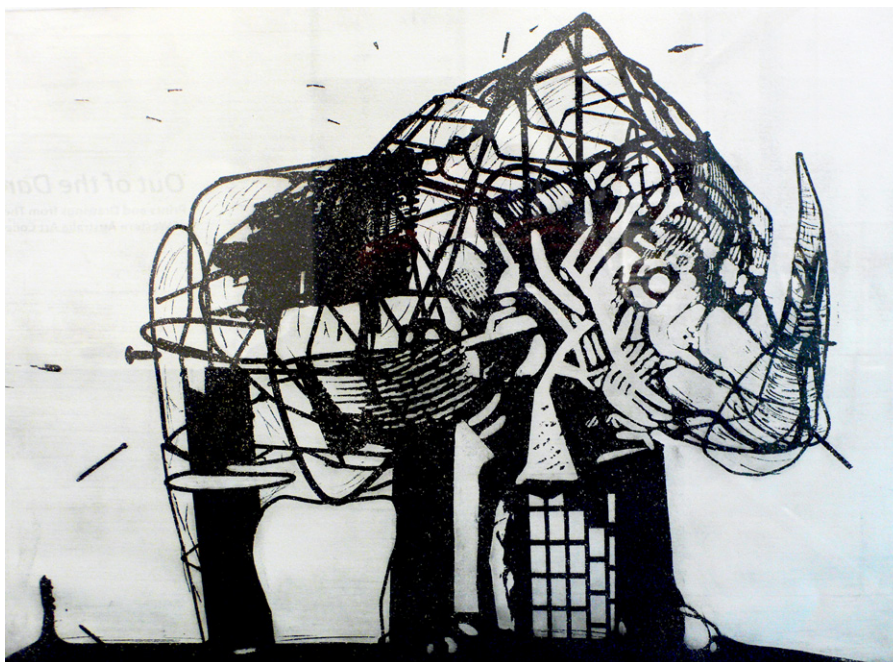
Review of Practice

Rather than examine all of my past work and attempt to group and categorise - which could have lead to another set of questions, in the same way as Jorge Luis Borges's *Atlas*, Jorge Luis Borges, *El jardín de senderos que se bifurcan*, 1941, Edition Sur, Argentina. I found that a few selected works offered the key to an entire practice. I examined individual works and discovered that the pathways my work has taken over time may be traced by looking at a single piece. To explore this idea, I analysed a work entitled *Rhino Scan Etching*, 1991, and an exhibition titled, *Smashed* held at Goddard de Fiddes gallery, in Perth during 2008.

Rhino Scan, Etching 1992

Rhino Scan, 1991, a copper plate photo-etching, exemplifies the catalyst for the exhibition 'Vanishing Point' held at Lawrence Wilson Art Gallery, at The University of Western Australia. The image was created by taking an x-ray image of a sculpture, which was comprised of rods, salvaged obsolete Singapore Airlines computer parts, paper, and metal sheeting, and installed in a box similar to those used for cargo transportation. This work indicates both a subject and objective, exploring the notion of a rhino as metaphor for vulnerability and potential extinction, and highlighting the duality of the vanishing point as a western perspectival device as well as a reference to extinction. Very early in my career, after graduating from art school, I made a work which was a rumination on the Tasmanian Tiger, touching on ideas about extinction and obsolescence, themes which became recurring themes in my later works.

The term 'scan' informs a way of seeing, suggesting, mapping, and recording information for posterity. The use of x-ray was intended as another form of rendering the subject; to look through,



Rhino Scan Etching
1992

not simply at.. The creation of this work predates the now familiar airport security scanning systems; I made use of an x-ray device at the medical school I had previously studied. I was interested in the ability to look through soft material at a subject: to see inside, past the skin, beneath the surfaces, to what lies beyond. This work is the result of an image being generated using a type of photographic process -although x-ray requires film, unlike traditional photography it does not employ light or a lens. Knowing this lead to considering the ways technologies can change how the world is represented and perceived. Scanning and x-ray create attitudes to seeing, and offer varying potentialities for seeing the world in different ways. Scanning is like reading, left to right, or top to bottom. Scanning can be known as a means of searching, for example, for security means, and implies questions: what may be revealed? What is inside? What is through, and what is beyond? For this work, the x-ray film was then used to create a photo-etch stencil. The plate was etched in acid, then inked and printed on an etching press in an edition.

The process of re-imaging the sculpture through x-ray, scanning and photo-etching resulted in a work of a complimentary scale. *Rhino Scan Etching* appears as the framework and scaffolding of a large built form, one that may be inhabited, but also as the seed of other potentialities. The etching may suggest a blueprint for a different kind of sculptural work, as well as, connecting back to the subject of contraband and screening. where a computer is used to look inside a structure that has computer discards built in. The structure and process of reprocessing a subject-object image through a repeated method continues to reveal potentials as structures and materials are degraded. The degraded image through media is a subject I investigated

further in relation to to the concept of entropy and resistance.

This work prompted a reflection on my studies under Eduardo Paolozzi (1924-2005) the Scottish artist in 1986 at the Akademie der Bildenden Künste in Munich, part of West Germany at the time. As a Professor at the Akademie who divided his time between London and Munich, he lived in his studio on campus, and I was fortunate to spend a great deal of time with him. I have several significant recollections of the time and his influence, which can be seen in the work completed recently as part of this PhD project. These events and influences will be addressed in greater detail in other sections of this document, however, the most profound of Paolozzi's influences, and worth understanding at this point, is our shared belief in art as a tableau of knowledge and information, where ideas range across areas and disciplines to heighten an art which is of, and for, people. What I retained from this is that my work is enriched by multiple influences and cannot be not diluted as a result. It is a trans-disciplinary practice or 'the practice about practice': doing, making, remaking, propositional, and speculative, and explores an agency which speaks of, to, and with the day. This concept's lineage can be traced back to the Independent Group, a collective of British artists and architects active in the 1950s, who engaged with and critiqued modernist culture, and to which Paolozzi was a key contributor. (Lichtenstein and Schlegelberger 2001).

Smashed and Smashed 2, Goddard de Fiddes

The *Smashed* exhibitions were shown in 2007 and 2008 respectively at Goddard de Fiddes gallery in Perth, Western Australian, run by Julian Goddard and Glenda de Fiddes, and where I have shown for fifteen years. *Smashed* exhibited



several bodies of work, which represented a transformation from my earlier horizon image-based investigations, to work of greater formalism concerned with non-representational modes of enquiry. This came about as a change in viewpoint - from the predominantly ground-based perspectival works of the horizon series, it shifts to the aerial perspective of ground mapping. While the investigation is concerned with a sense of spatiality, there is a move from the phenomenological experience of space in landscape as optical, to a systematic and pragmatic measuring of space. These works built on both the process and perceptual phenomena in the work of Western Australian artist, Howard Taylor (1918-2001), which writer, critic and artist Ted Snell describes as a sublime sense of space (Snell 1995), and found also in the body of work of James Turrell (1943-), who, as part of the Southern Californian Light and Space movement, pursued the representation of experience (Noever 2001). The effect of the end of the horizon series can be seen in with the work *Neutra*, after the American architect, Richard Neutra (1892-1970). Here the horizon is sectioned and reassembled on an axis. The edges are painted to create a colour wash on the wall, while a silver line runs through the middle. This shift was a direct result of a series of projects undertaken during an extended residency in Los Angeles.

Closely focusing on my own work, whether an individual piece, show or practice, highlighted the important influences and helped to frame processes and context. I have since concluded that my work post the 'fused horizons' which formed the basis of the Masters degree I completed at RMIT in 2000 is all connected by the notion of 'resistance'. This PhD was an opportunity to test the assumptions of this notion.



Smashed 2
Goddard de Fiddes,
Perth 2008

Contribution to Knowledge

Societies are now continually adjusting to a rate of rapid and unprecedented acceleration of technological growth. Until now, aspects of change which defined cultural difference were connected to geography. Arguably, the availability of media technologies has altered this, resulting in borders (as an aspect of power) being dissolved, and the idea of 'place' being in a state of flux. Art, both practical and hypothetical, offers other ways of seeing accepted notions of place within this context of change. Similarly, the world is becoming a place of displacement. While more than ever unified by shared media, it is also increasingly destabilised. The ways this destabilisation impacts on the subject of this investigation of geopolitical space through art practice.

The term geopolitics traditionally refers to the links between political power and geographic space. In concrete terms, it is often conceived of as a body of thought examining strategic prescriptions based on the relative importance of power in world history, both on land and at sea. Yet we live in a time of airspace, rapid transit where most places in the globe may be reached within 24 hours. However, in reaction to these increasingly frequent modifications, media influences the ways societies organise themselves, and the way space is negotiated leads to speculation about a consciousness of these changing conditions. How space is understood must be constantly re-evaluated as a result.

The artworks in this catalogue form part of a series of work which examines ways of seeing and modes of representation. The basis for this is formed in part by a Western understanding of mapping and the tools associated with it. An example of this is the idea of the vanishing point, and the subsequent representation of radiating lines from and to distant views. Here work is made within an alternative set of systems using the artist's idiosyncratic or unspoken way of knowing a place. Importantly it is also to be understood as one that attempts to be strategically neutral.

Cultural and political art radicals, such as the previously mentioned Eduardo Paolozzi and Gordon Matta-Clark, developed a method of re-using existing artistic elements in new ensembles. This concept informed a lifetime of work for these artists, and influenced later generations, specifically in relation to art as a trans-disciplinary practice. Matta-Clark's method was a way of radically altering existing structures, for example his 'building cuts' (in which a house was cut in half vertically) alter the perception of the building and its surrounding environment. Matta-Clark used a number of media typologies to document his spatial and textural work, including film and photography. Paolozzi, did with objects as Gordon Matta-Clark did with site, significantly reinventing art practice in the 1950s and onwards. While Paolozzi's work may be seen as less interested in context and more interested in history, science, and mass media, it was his way of addressing, through juxtaposition, all things as equally valid and interesting that makes his work unique.

The concept of geopolitics has evolved over time. Nevertheless, in today's globalised, interdependent and interconnected world, classical geopolitics provides only a partial picture of international relations. New issues, such as environmental policies, health, education and diplomacy influence contemporary geopolitics and need to be taken into account. Importantly, it is also within geopolitics, as it occurs in the everyday, where potentialities exist. As the British musician Brian Eno (1958-) said,

"Ambient Music must be able to accommodate many levels of listening without enforcing one in particular: it must be as ignorable as it is interesting." Brian Eno, *Music for Airports*, Album, 1978, Polydor, London. This study examines ways to re-conceptualise preconditioned roles and relationships, particularly in relationships between people and art and architecture.

Chapter 1: PhD Exhibitions



Remember
View from Dar Alanda
Gallery, Jordan

Chapter 1.1: PhD Exhibition 1: *Migration of Ideas*; Dar Alanda Amman

The invitation to exhibit in Amman presented a focus for the *runways of the world* project. The work developed in response to a question of the location of culture in relation to what we term as the geopolitical. Looking at Jordan geographically and historically I decided to make a work expressed through the neighboring regions of Syria, Iraq, Saudi Arabia, Israel, Lebanon, Egypt and the disputed West Bank.

Aerial mapping of the runways of Amman, Damascus, Baghdad, Riyadh, Tel Aviv, Beirut, and Alexandria were translated into hand cut metal templates. Each template had its own container for travel made of timber. The container opened to become a stand for the work and a device for framing it. In the exhibition the works were placed in a cluster in the center of the gallery. While I had explored placing them in a relation to geographic locality this appeared confusing given the density of the gallery space.

A second work was a scaled down air cargo container filled with small canvases. To achieve this I had invited seven artists from Perth to work on small canvases as an expression of exchange and on arrival invited seven artists in Amman to work on the others. These works were displayed together and generated discussion through the act of inclusivity.

The exhibition was unsuccessful on one level but provided a framework for exploration. Scaling down the works shifted them from the sculptural presence and weight that I had been working with. While I rationalized these small works as being about a type of 'Mobili', works which are carried or worn on the body, the work sat more in the realm of jewelry and the domestic. However it was another event, which revealed the most.

When mounting the show I used each work to open conversations with the gallery and visitors; a travel dialogue of sorts. Yet the subject of the *Tel Aviv* (2010) runway received the most attention. I was advised by several artists and curators that this runway may offend some people. Being a visitor myself, I contemplated this. However art is not something to be censored and issues of ethical practice is one that is grappled with, given that art is about challenging values, ideas and creating change. Though I never intended this exhibition to be about propaganda or the tools of state authority, given the political climate I wanted to be conscious of ensuring that it remained as such and at the same time realised it had struck a powerful and sensitive politic.

The solution was to place the *Tel Aviv* work inside a canvas bag and mount it on the wall. I titled this work, *The Unspoken*, of which most viewers enquired about in a somewhat mystified way. What is Unspoken? When journalist Amanda Calvo from the Jordanian Times interviewed me, this subject came up again, only this time coupled with a further question of whether this compromised the work. The runway which re-interprets this concealment by emphasising the discussion of relationship, border and the geopolitical in a way not anticipated yet more revealing. During the interview I also invited the journalist to include this story [See transcript of review]. The National Gallery of Jordan acquired this work for the collection, 2010.

Before leaving Amman, Ala Younis the Curator of Darat Al Funun, the Arab cultural centre for Jordan, invited me to contribute to a project; *Sentences on the Banks and Other Stories*. Ala Younis issued me with a standard blank book, with a map of the world and the text saying 'record your stories here'. I made a hand drawn book with various runway templates that were drawn over in free form. Throughout the book, regulating lines connected each of the runway sketches back to the map of the world. The book is now in the collection of Darat Al Funun. The book was important in that it inspired the later artist book, *Twentysix Runways* of which as with this document has an image taken from Amman Airport Runway as the front cover.

Migrations of Ideas as an exhibition lead to works which are central to the PhD and a subsequent, show titled *reconnaissance*, where the scale of sculpture returned.



'Migration of Ideas'
Dar Alanda Gallery,
Jordan, 2010

AMMAN - Sculpture, painting and architecture move great lengths in order to convey migration under a light that is often left unseen.

A phenomenon that is prevalent, relatable, and extremely relevant in respect to Amman's ever present mixture of people is portrayed through refreshing and brilliant pieces. Jon Tarry, Ayada Al Qaraghholli and Darryn Ansted travelled from Perth, Australia, to Amman for their exhibition

"Migration of Ideas".

With an architectural touch, Tarry reasserts the essence of what we know as an airport. Something that is so regularly dismissed nowadays as a hassle and transient space is redefined as the place where those fleeting moments are perhaps one of the most critical movements of this century.

The dissolution of geographical and social borders into a gateway towards an international or rather globalised lifestyle is suggested through exquisite silver stencils of airport designs from a bird's-eye view. Baghdad, Cairo, Amman, Damascus and Riyadh, surrounding capitals of Jordan, are each given tribute through these playful creations that can be dismantled and admired from the palm of one's hand. The stencils appear to form elegant letters of a language that is not spoken but implicitly understood.

It is a challenge to displace the widely accepted negativity associated with migration. However, Tarry does so through his

selection of an imperative space allowing a runway that connects one place to another to reveal its true form and value through fine art. With his work on display one cannot help but wonder about the absence of what neighbours Jordan to the west, the contested borders of Palestine and Israel.

Countless of displaced and migrant Palestinians live in Jordan and the absence of an airport in the occupied territories is something that springs to mind. However, hanging on the wall at lengths from the standing three dimensional runway creations is a thick off-white creased bag titled "Unspoken". It is an uncanny piece almost indistinguishable from the wall it hangs from, if touched one can feel a silver structure that dangles from within, hidden from the public eye. Whether it is Tel Aviv, Jerusalem or an airport that has yet to be realised. The extent of his vision, nevertheless, is impressive and admirable.

It appears that the artist has gone through great lengths to design something that is meant to go unnoticed. To a certain degree he has incorporated this absence within his work perhaps in allegiance with the yearning eye. With pieces that are eye catching, versatile, yet so different - the exhibit allows a calming yet inspiring experience.

By Amanda Calvo



'Rhyad Runway'
Private Collection,
Saudi Arabia, 2010

Commentary of Review

Amanda Calvo's review appeared in the Jordan Times on July 4th, 2010, entitled, 'Migration under an unforeseen light'. I found the title curious, though appropriate in its suggestion of other ways considering migration. The term 'migration' invites speculation about social construction and the way ideas influence and shape this type of ordering: what is the currency of an idea? How do ideas move around and adapt? Ideas migrate just as people and goods do; ideas are enablers, and an agent of change which can rupture assumptions about what is known. While ideas may be 'apolitical', it is the denial of new thoughts and application that renders an idea 'political'.

I realised during my penultimate presentation at the research symposium in Melbourne 2012, when referring to the adjacent placement of two works, *Baghdad* and *Washington*, in the exhibition *reconnaissance*, that the overt politic in my work was missing the point. While I had thought this was a way to offer other viewpoints through juxtapositions, I was actually asserting a singular viewpoint, which was precisely what I wanted to undo. This approach was *engaging* ideologies. From this point onward, my self-critique has involved constantly checking for this integrity. I had at one point been concerned that my work lacked content and relevance, and had become a type of formalist, mannered practice concerned with a cycle of arranging with a political dimension, whereas it now became a means of bringing back content.

Calvo discusses the exhibition in acknowledgment of the airport and the way that new spatial relationships are formed. This spatial potential is

free of geographic borders and therefore, the way such borders reinforce social and political power, while airports support this potential by offering ways and means of moving between and across them. While the concept of migration is defined by movement and transition, it has different connotations, specifically where choice and mode come into play, for example, forced migration of displaced peoples and tourist migrations. Dr Annette Pedersen of the Lawrence Wilson Art Gallery addresses this in the catalogue for *reconnaissance*, in her discussion of asylum seekers arriving in north-Western Australia either by boat or by air, both without documents, but the privileges and sanctions afforded those arriving at an airport.

Calvo asserts that airport space is 'imperative'; a space that is required as a function of modern air travel. However, the way it is considered, and meaning extracted from it, as a form for artistic expression, allows for a new way of valuing these spaces quite apart from simply functionality. Referring to my process of transformation, by which an airport runway and terminal is mapped and rendered, Calvo employs the word 'stencil'. This is not a term I had considered in relation to this series, as it implies a simple form of cut out and immediate way of marking a surface. The stencil technique can be traced back to ancient cave paintings appearing around the world, and has enduring applications today for efficiently labelling goods in containers and in depots for transport or storage, and for political protest in street art and graffiti culture. Calvo's observation shifted the way I viewed these works, as I had also been working with stencils in silk screening.

Following this, I reinterpreted the manner in which I mark runways onto a sheet of paper. I considered the paper as the ground, or more specifically, as receiving the stencil, just as a runway marks the earth, claiming terrain and defining a space in which to operate and manoeuvre. It was from this point that I developed the *Screed* works discussed further in this chapter, where I discuss how this changed and extended the enquiry.

The work *Unspoken*, discussed above, is a focus of Calvo's review, in which she suggests looking closer and attempting to identify the missing runways concealed from view by a canvas bag hung on the wall. Calvo suggests that the work implied that I, the artist, went to great lengths to make a work intended to go unnoticed, as a reflection of the micro-political climate surrounding specific location of the Jordanian gallery. This suggests a kind of power which exists as a product of anonymity, and absence and erasure. Interestingly, this point affected my approach to work, and now my practice is shifting to having an implicit nature, as opposed to an explicit one that may have characterised it earlier. However, I intend to be explicit about what is being implied, in the sense of leaving the subject open, but requiring a search or enquiry by the viewer.

In summary, like the piece *Unspoken*, the true work is what comes after what has been left unsaid becomes evident. The works created following the *Remember* project *Migration of Ideas* and *reconnaissance*, appearing in Pin-up Project Space show, *Arrival Departure*, can be clearly seen as following on from the feedback taken from the Calvo review, with an informed and refined bodywork.



reconnaissance
Lawrence Wilson Art
Gallery, Perth
2011

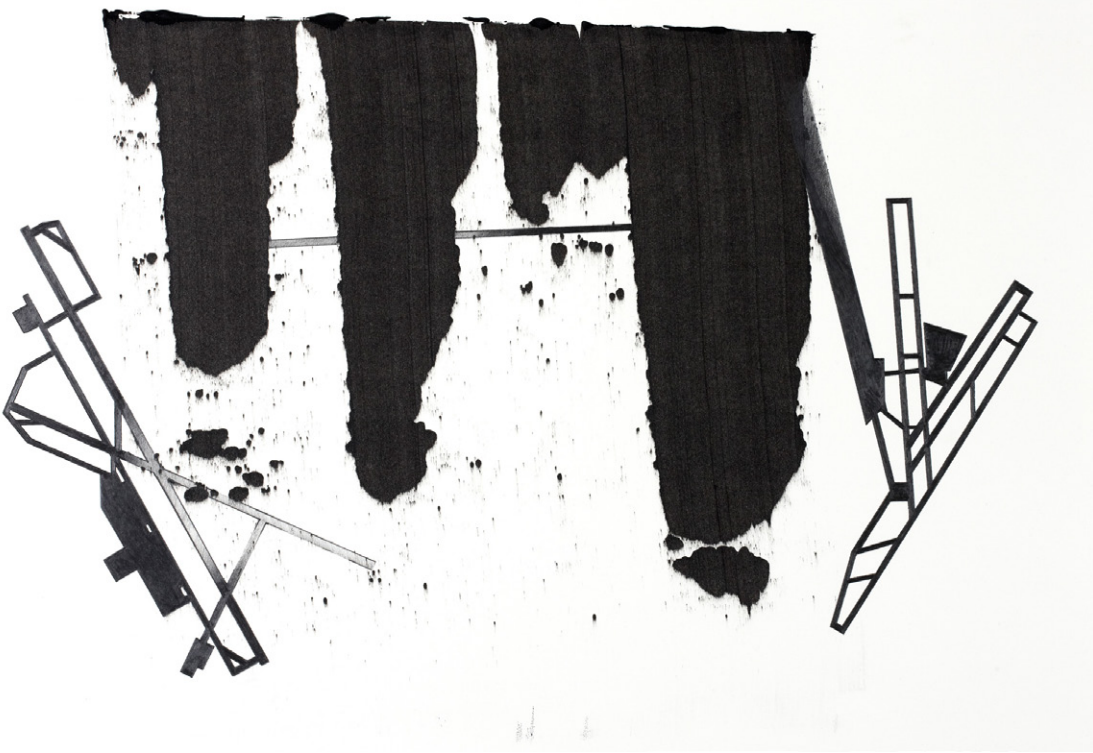
Chapter 1.2: PhD Exhibition 2: *reconnaissance*, Lawrence Wilson Art Gallery, Perth

This exhibition was held at Lawrence Wilson Art Gallery, at the University of Western Australia, in January 2011, and was curated with concern for art as a means of generating dialogues on social justice. The exhibition was a group show featuring Bob Birch, Christopher Crouch, Susan Norrie, David MacKenzie and myself. The works exhibited offer critical dialogue about contemporary events that occur beyond official accounts of history.

My work in *reconnaissance* was an expansion of the body of work concerning the context of the runways. By removing the runway from its site in order to understand its organisation, then seeing it as a motif emblematic of place, or site, the concept is entering a repeating cycle. I was interested in airports as places that overcome the geographic prescription of place, countries, states, cities and towns by creating a new space at once within and beyond. Once an airport is mapped it is removed from its context and neutralised, yet each retains a connection to the site from which it originated. By this process, a spatial politic is created. The title of the exhibition, *reconnaissance*, suggests pursuing information and making observations for strategic purposes. This is what I had been doing creatively, however there was no clear strategy.

I had made the *Screed* works - stencils on paper expressions - and a number of runways using metal, wood and rubber, as well as a film, *Para d*, from 2005. In trying to reconnect with the place of origin, in 2011 I developed a piece titled *Curtin Airbase*. The Royal Australian Airforce Base Curtin is remotely located in the Kimberley region of north-Western Australia, and has a history of colliding functions; it is an air force base, a domestic airport, and has acted as a detention centre for stateless people. For this work I translated a map of the airbase into a timber sculpture, then stood it vertically on an extended base. A folding grid was interwoven with the

Screed 1
2012, Monotype



reconnaissance
2011



runway as a way of suggesting terrain. While this created a figuration and added another dynamic, it did not work as a means of conveying ground as I originally intended. From this perspective the work failed.

I had been searching for ways of communicating information about the site's context and function as a detention centre for stateless people. The gallery was committed to using a didactic approach in presenting the work, which I was resistant to, seeking instead to express the layers of history and situation of the site. Finding a document, which listed detention centres that were printed and mounted into the format of shelf on the wall. The repeating text was gradually erased, and a mirror replaced the single panel, implying that through their reflection, the viewer becomes part of the work. Ultimately, this work had a particular gravity, conveying meaning in a way I had not anticipated. On one level, it overtly offered information which broadly influenced the works, and on another, it was more subtly making a connection within the overall thematic intention of the show.

An aspect of 'resistance' came when installing the show, as the placement of works in relation to each other was significant to the articulation of ideas about spatial relationships. Rather than placing the wall pieces in a row, I preferred to space them at scattered intervals across the end wall of the gallery. The visual effect of the irregular positioning of the metal runways enabled the runways to come to life, appearing to float and drift, imbuing the whole wall with a sense of expanding vastness. The clustered group of six runways activated the entire space, avoiding a narrow viewing slot. This contrasted with the more conventional style of display of other works in the show, which were either double hung, in the case of the *Screeds*, or placed at eye level in the way paintings are most often presented. The film *Para d* was screened; this was the first time I had presented film has been presented in this way, as an element of an exhibition. Previously I was unsure about denoting interpretation to my film works, preferring to consider them 'moving image sketches', as Dr Lucas Ihlein writes in Chapter 2.3. This work, made with a drive-by filming technique, featured as a visual record of a graveyard of warplanes in Arizona, USA, which seemed to come to life, appearing as regiments in a mock airforce fleet. The film was screened

directly onto the wall of the gallery, and the continuous loop play interacted with the sculptural runway pieces, through a difference of perspective.

Overall the exhibition offered a forum for presenting a specific thematic body of work, drawings, sculptures, film, and text works. These works enhanced the exploration of geopolitics through the juxtaposition of formally disconnected methods of working. The themes of displacement, position, borders and coding elevated the discourse past the obvious subject of airports and runways and into the realms of spatial intelligences, as described by the exhibition's curator, Dr Annette Pedersen:

...While Crouch's paintings are a reconnaissance of the Australian landscape in relation to our relative isolation from problems confronting the rest of the world, Jon Tarry's video installation, sculptural works and works on paper remind us of our connection, or connectedness, to that world. Here is literally a reconnaissance of a powerful symbol of modernity, air travel. However 'Para d', in a sinister loop, graphically depicts the striking power that haunts Crouch's landscapes. Kept in order, carefully aligned for satellite recognition, these apparently decommissioned squadrons wait the call to battle. Tarry's starkly aloof runway works take a new dimension in relation to the video. Where the runway or airport signals travel, holidays, faraway places, seen in conjunction with the sequestered squadrons one cannot but think of drones, pilotless agents of destruction.

Yet runways are for many the point of embarkation, the gateway from an unimaginable past to an imagined future. Where we, or our politicians, knee-jerk react to boats arriving off our shores, there are no such reactions to planeloads of refugees. For Tarry, the Curtin Detention Centre in the remote North West Kimberly region conflates all this. It is a military airbase, a processing point for refugees and domestic airport all in one. Its presence in the show highlights an absence - there is no runway in the occupied territories.

...Over the years all these artists have, in their practice, considered issues of state control, power and, ultimately justice. All the works in the exhibition explore various aspects of the effects of state power. The modern state is often imagined as a machine. State institutions act as part of the machinery, as structures that contain and restrain, threaten, menace and control. The works proffer a political reconnaissance.

'reconnaissance, art and social justice', as Pedersen asserts in the catalogue essay, accepted notions about airports, airspaces of transition, dreams, aspirations and imaginings of other worlds have another side that is contingent on one's position.

Pederson also writes, "The modern state is often imagined as a machine. State institutions act as part of the machinery...", suggesting a specific



reading of the works as having a clear message intended to highlight political injustice. However, it is problematic to propose a specific or singular reading, as could be read as relative to the work, but it is not the entire series' intention. Placing *Baghdad* next to *Washington* is bound to raise a question, however *Perth* was placed in the middle, to identify this culture in the work. It may be read in combination with newspaper articles about atrocities and injustices. However if anything, I am drawing attention to something through a type of sign, not unlike a blank billboard with an obscured message, or no message. These are complex political issues, the lines of which can be drawn closely to my work, but they are not what the work's subject is. It is about tension, and specifically, a notion of resistance antithetical to a singular interpretation, to one story, meaning or idea. The work has many layers to be considered in relation to the others, containing a multiplicity of stories and histories, multi-dimensional in its references, and, like runways marking the earth, can be seen in a potentially different light depending on the viewpoint.

Chapter 1.3: PhD Exhibition 3: *Arrival Departure*, Pin-up Project Space, Melbourne

Pin-up Project Space is dedicated to communicating the value of quality architecture and design to the community within an accessible, stimulating and responsive environment. Pin-up co-founder and curator, Fleur Watson, provides the gallery space during the summer period to an artist, encouraging the development and exhibition of a body of work engaging with the subject of contemporary architectural practice and research. My project *Arrival Departure* 2012 explore connections between art, architecture and contemporary culture.

The Pin-up show was an opportunity to review my PhD work in an exhibition context, as well as to continue to explore ideas which had not yet been fully realised, particularly in pinpointing the relationship between the specific bodies of work for this research catalogue. My first encounter with the emptiness of the Pin-up gallery was marked with anticipation of what the time working in a generative space such as this would bring. The works produced examined the concept of framing in two modes: framing as a constructive visual device, -referencing the structural support a frame provides a painting as - and framing as a perceptual device - a window to the world.



Arrival Departure
Pin-up Project Space,
Melbourne
2012

Frame Shift

Ten frames are constructed by a system beginning with a single A4-sized frame. The whole work is suspended forward from the wall sitting by a fabricated block, which holds the frame poised, instead of hanging, both supporting it and being integral to the overall structure, operating as an expression of a solid form within a frame simultaneously occupying and supporting it. The block is uniformly painted black, in acknowledgment of the 1915 work, *Black Square*, by abstract geometric avant-gardist Kazimir Malevich (1878-1935).

The frame sequences move in order of vertical division, horizontal, to multiple thirds and division again. These are stained with white gesso, which is rubbed back to reveal the timber grain, then worked over again with solid white oil paint. Second frames, within the white structure, add layers to the work., while order and logical progression is undone in the panel works. In the panels the surface and approach is treated as differential. Oil paint was layered on in heavy impasto and thin glaze, dragging across the surface, smearing and merging, fixing a moment. Other painted works operate between the two, using stain and reduction to reveal a simple line or orb. These painted smears and renders were test works, each sampling or exploring the textures and materiality of the paint and its behaviour. Placed together, the format and standard size sets up the relational dimension between these works.

The works for this project were deliberately unpacked from their transport containers and placed on the wall in the order they had arrived, contrary to my original intention. Initially the series was envisaged as being mounted in logical progression, from open frame to density, interspersed with the smears and stain works - order and formality juxtaposed with erasure, accident and irregularity. This felt predictable, however, it lead to the works being created like stills in a film. Deciding to find a sequence with, rather than accepting the narrative, revealed at once a level of futility and new possibility. With modular works, arrangement is to an extent open and able to be ordered by the artist and viewer alike.

This work held together by virtue of the proportion of the frames, as it had a sense of reading, starting from the left and moving horizontally along the wall, complementing the exhibition's other works' long, horizontal movement, or wall spread. This aspect was also reflected back in *Frame Shift's* implication of movement and interconnection, while retaining the quality of being a test piece, a series of material and method samples.



Frame Shift, Detail,
Pin up Project Space,
Melbourne, 2012

Screeds

This exhibition saw a continuation of my investigation of airport spaces, extrapolating on the reading of my runway works as stencils. The runway as a template, marking the ground on a large scale, invokes works of the North American Land art movement, such as Michael Heizer's *Double Negative*, 1969, and *Spiral Jetty*, 1970, by Robert Smithson. The prosaic function of a runway's configuration is oriented to the rational, while the impact of an aircraft's tyres upon landing are, only to a certain extent predictable - the mark of rubber on the tarmac is unique every time, as an exclamation of arrival, a marking of time, of place and moment.

My arrival at Amman International Airport, in June 2010 for the above-mentioned *Migration of Ideas* exhibition, was such a moment; the tyre markings of arrival, scraped onto the runway, were captured by a single photographic record. This image and ideas about the tracks or marks created provoked a number of speculations, which manifested as a large drawing work for the Pin-up show, *Runway*, 2012.

The aim was to create a skid mark on a large scale. Following a week of testing, preparing a surface, making tools, mixing media and attempting various methods of application, the question remained, what would be understood by making a simulation of a skid mark? I was conscious that such a translation of ideas into material could fall short, rendering the work a simulacrum. Avoiding this required accepting that this work would be a 'drawing', in the material sense of the word, and, drawing as a way of thinking through the idea. The drawing was done on a 10x1.4 metre roll of 300 gsm Fabriano paper, marked by combination of black and blue-black Charbonnel etching ink, graphite pigment and oil paint binders. This ink is heavy in carbon and graphite, requiring a series of squeegees with handles to test its application and spread qualities. After a number of days of testing, and the paper



Runway
2012, Ink and graphite on fabriano

scroll lying in wait on the floor of the gallery, it required, as writer Susan Stewart describes in reference to the practice of art, 'taking a chance' (Stewart 2005).

An authentic gesture would have been to combine processes by applying ink to an aircraft tyre and allow it to 'land' on the paper, as was suggested by some people seeing the work. However, I decided to avoid this literal rendering, adopting the means within the process and letting it reveal its marking. Ink was spread on the crisp paper at intervals; graphite pigment and oil-based flow media were randomly added. Beginning at one end of the paper scroll, a rubber squeegee was dragged along the surface at a rapid pace in one complete movement, starting out lightly, applying even pressure, then decreasing pressure and lifting the tool. This action directly resonated with the way tyres hit the ground. The resulting mark captures a moment in time, and is its own moment.

When dry the work was hung on the wall; a single mark suggesting a landing. The length and format allows the work to be viewed and engaged with from a distance, or from a closer perspective, which would reveal the subtle changes and mix of media. In the exhibition, the drawing was mounted with a sculptural work, which took the form of a runway from an airport in Kandahar, the map of which was in cut section, thus connecting the irregularity of the skid mark to the regulated airport runway map. This then forged connections with the contents of the air cargo container works.

Air Cargo Type A6

This work involved a consideration of space in air travel in a different way: its requirements of, and impacts on, the human aspect. What is it that we choose to carry with us, and how close to keep it - carry-on, or check it through? If passengers are considered self-loading cargo, then their baggage may be more than material. Space is a premium on aircraft, and it exists for necessity; the minimum needs of passengers, what is required for function and survival, determined by avionics and engineering. Very little space is wasted, so the compression of individual needs is accepted in return for rapid transit, the wonders of floating through the sky and seeing the world from a radically different perspective.

Air Cargo Type A6, 2012, is an artwork of exact scale, constructed from the same material as an actual air cargo container, and is accurate as an object. Considering the exchange between people and places, and the goods carried and left behind, made for a compelling thought: when reducing one's life, what does one take and what is excluded? I assigned this process of reflection to an air cargo container to be unpacked, both literally and figuratively. In archiving previous projects, what did I learn from disassembling and rediscovering past work, what should I carry forward to the next destination? A second air cargo container was assigned as an active laboratory for ideas; a space for changing speculations. A third air cargo container is for future projections, the yet to be realised thoughts.

In *Arrival Departure* the air cargo work became a space within a space: a gallery within a gallery. This echoed the emptiness of the gallery I was confronted by when first arriving for the residency. Questioning how the space would be activated, it existed as an armature for articulation of ideas in an inclusive format, inviting a dialogue with the public. On first entering the space the overwhelming force of an emptiness gathered with the heat of the day. The building cracking under its stress. The air cargo container is emptied; the public is able to walk in, towards and away from it. For the *Arrival Departure* show. *Air Cargo* had the Runway work based on Curtin Airport.

Tulla, Moving Light Sound Installation

On arrival December 26, 2010 at Tullamarine Airport, the tyres hit the runway's main body first, then nose down, marking a unique arrival, a new beginning. Here in Melbourne, Australia, for an eight week residency, culminating in an exhibition, processing of ideas and thoughts of what will become of it? Some carry-on luggage and several well-packed boxes in the cargo hold, a hand-held suitcase above my head.

At the end of the runway is a viewing area; a gravel layby with a single standard-issue park bench facing the runway. At night is another story. One of the central recurring drivers of the PhD is a concept of extrusion. Change of state, from two to the three, from ground to wall, from horizontal to vertical, from still to moving, emptiness to full, idea to materiality, materiality to reception, sign to dialogue.

Two cameras enabled a scope for investigation, in the sense of what Derrida describes as 'pre-conditions', i.e. the assumptions of a question. In this instance one may ask what comes before the landing? The plane moving through space.

It's Friday night, January 18. The car park is full. A brightly lit van named, 'The Airport', offers coffee, hot dogs, drink and a free broadcast on TV of a documentary the vendor made of the recent trip home to Turkey. The footage has the charm of free-form video cam and a replaying of a long lunch with relatives. It needs to be understood that the van is lit up on every surface with flashing LED strip lights like a casino for coffee. The overflow of vivid red and blue lights has an impact on the photo project to come later.

As aircraft approach, a single bright light is visible in the distance, just above the tree-lined field. It's overcast, cloudy, around 14 degrees Celsius.

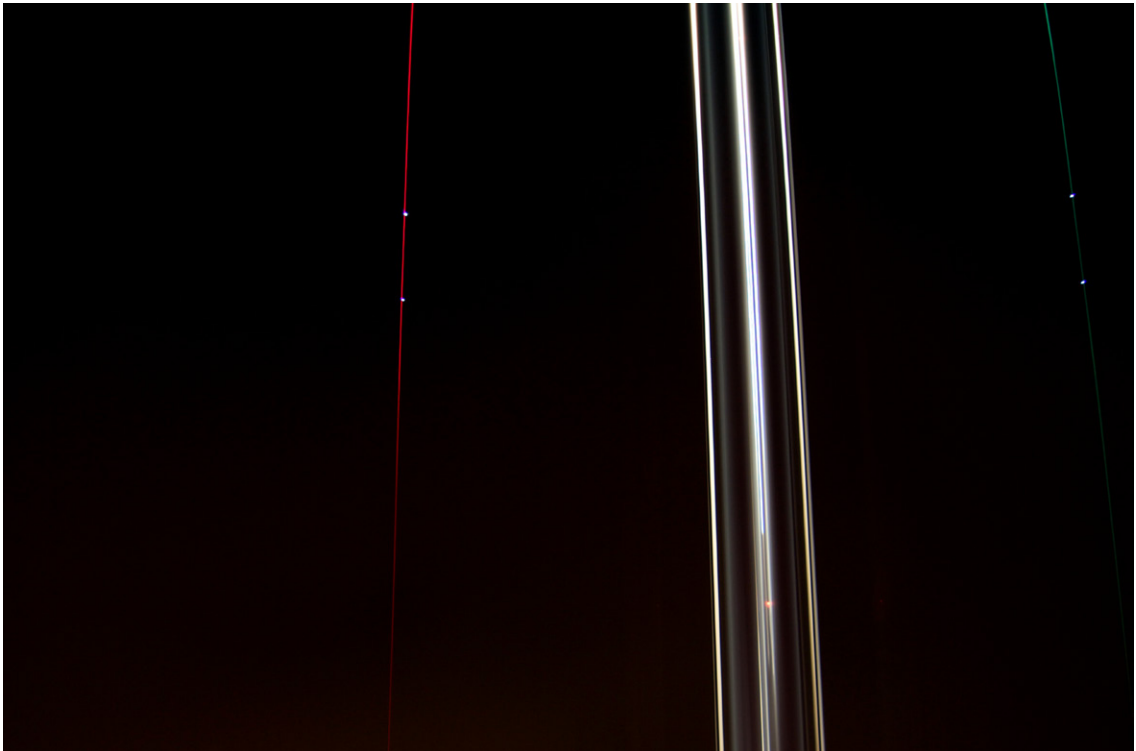
On first sighting the soft glow changes to a focusing single beam of white light; over a 90 second period the light intensifies and slightly rises above the treeline of the horizon. One single white light become, three as wing mounted units flash intermittently, red and green. Still and silent, the LED lights of the nearby van cast an eerie glow turning the field dry grass an electric blue hue. Mesmerising lights head straight for where you stand. It is disarming in its hypnotic lock. In what feels like sudden acceleration the aircraft has a form, body and wings, landing wheels down, a sound that tears the sky open. Volume is felt physically pounding the entire body as one stands one's ground. The feeling is the sound alone would knock you from your feet.

Overhead the aircraft passes close enough to feel the air compress and have your face blown back by the jets. Form before sounds; age of the big bang. Sound creating matter or visa versa.

Then in a moment, the back of the plane moves to the same ground the front is landing on. A gliding touchdown, a controlled crash as pilots refer to it. How to capture these phenomena. In art, why? Yet there may be something else.

A digital SLR camera is set on time exposure, the shutter remains open to record light for an extended period. In a camera time exposure capture lasting sixty seconds during the plane's fly-over towards landing, light is drawn across the field of view. A resulting image is a kind of extrusion of light, moving from one location to another with the trace assuming a volumetric quality.

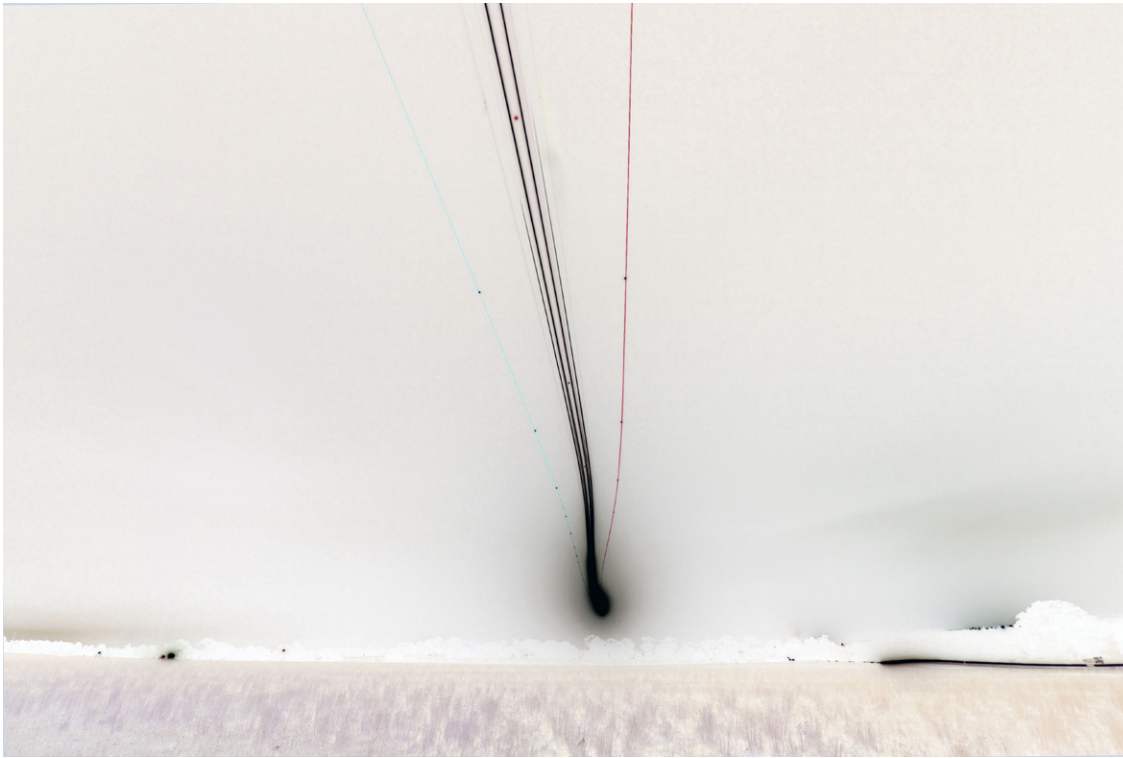
Much like Muybridge's first stills of people walking and horses galloping. The flight path lights drawing is subtle with poetics of extruded form. The light is volumetric and intermittent.



Flyover 1
2012, Time Release
Photo



Flyover 2
2012, Time Release
Photo



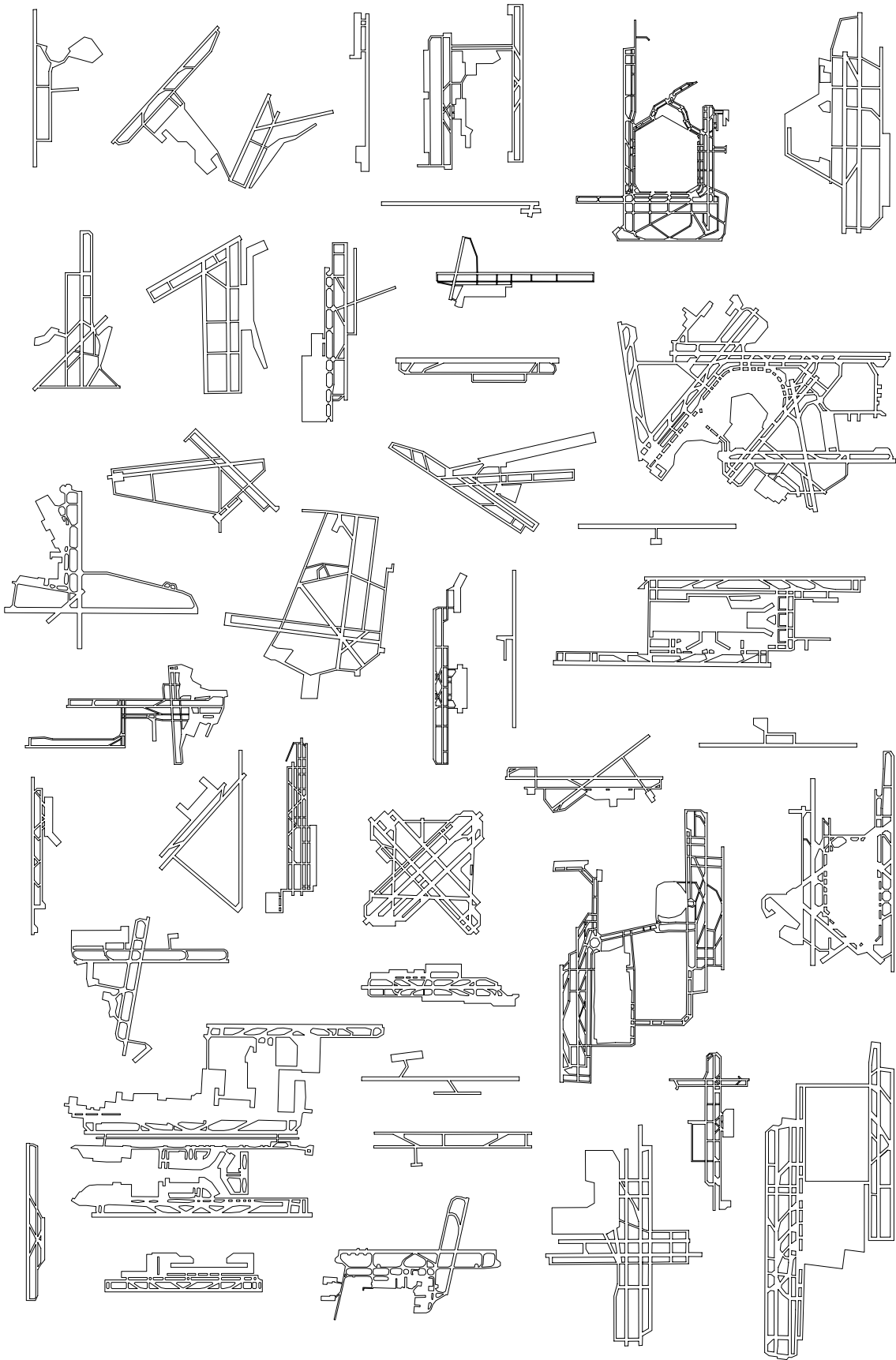
Tulla Flyover
2012, Graphic

Artist Book; *Twentysix Runways*, Drawings and Texts

In the next stage of drawing of the runways elements of free form expression, like the structures of music, or martial arts, there is an underlying structure that enables a level of improvisation. The drawing process was a way to re-examine the template runways, which lead to breaking through and fragmentation of the surface and orientation while offering a level of expressive interpretation.

Responding to these questions individual runways were translated in a range of ways including drawing investigation, sculptures and film works, while other works resituated the work in different contexts through extruding the form and overlay onto sites such as the Turbine Hall Tate Modern, London.

The projects undertaken during this residency were inspired by airport spaces and aviation, and like the subject matter which informed them, take off at one point, travel to a certain place or idea and return, repeating the cycle each time under different conditions and outcomes. The body of work is compelling, inconclusive and presents an opportunity for engaged speculation of what may be considered the modern experience of mass transit, through the critique of artistic invention.



Endless is a fixed work exploring the idea of a frame as structural device and a way of building, beginning with a two-four proportion which was multiplied as four. Although appearing to be a standard timber section, the work constructed of frames within frames, joined along an axis. The result is a timber structure which avoids lap or mortise and tenon joinery, and is inherently stronger as stress is evenly distributed over the entire structure. This may not be visually evident, or of necessarily of great advantage in the grid-work, however, it is when the grid becomes three-dimensional.

The work was initially conceived from an interest in scrutinising the frame and fold works. The earlier works such as *Web* and *Inversion* had been based on a free form and lyrical descriptive application of geometries. In both works the geometries refer to an organic description of the body or of natural *Voronoi* tessellations – a mathematical system dividing spaces into regions – in the case of *Web*. I had used the system to describe topography in the work of the *Curtin Airbase* piece in the earlier Lawrence Wilson show. In the case of *Endless*, this technique was less successful, seeming simply lyrical and descriptive. Despite this, the work embodied other qualities which merited further investigation.

Exploring the geometry of the work differently required a return to the sequence of the grid. The work was made not based on a drawing but on a set of numbers and instructions: 2cm x 20cm x

40cm, four by four. The same system of mounting the work as used for *Frame Shift* was applied, enabling the grid to float off the wall.

Since the first grid work, I was interested in moving from relative two-dimensionality into three-dimensionality. The relationships between 2D, 3D and time and space have been constantly interrogated through my practice. Although it is not exclusive, it is the shift that is interesting. In a sense, this is a kind of extrusion or phase shift. The second work in *Endless* involved a series of moves. Every second intersection was picked up ten centimetres from the surface of ground. The same method of making each frame individually and joining along the edge was employed. For structural reasons and to add another equation, the frame was dissected diagonally. The result was a diamond or rhomboidal rectangle within the frame, with bevelled edges resulting from the intricacy of the arrangement. The crafting of this work enabled an apparently complex structure, while retaining a structural integrity.

Following this second work, a third work laid planes over the grid and revealed a singularity in plywood. A subtle timber form breaks the two-dimensional and clearing. This brings work forward into the third dimension, while simultaneously operating as a visual work by the position on the wall. The three pieces together suggest this sequence is able to continue into the surrounding space, hence the title, *Endless*.



Endless
2012, Timber

Closing Statement

These projects inspired by airport spaces are ones that, like aviation, take off at one point and return at another, repeating the cycle each time under different conditions and outcomes. The body of work is compelling, inconclusive and opens greater speculation of what may be considered the modern experience of mass transit through the critique of artist invention.

Chapter 1.4: Processing Forms

In this research catalogue, the record of work is minimal, a project is described and specific images selected to convey the project parameters. With all projects there is a vast folio of work that goes unseen. These process images may be simple photographs or drawings that reveal a kick-off point for an idea or what comes later in other forms. In other series the camera captures a particular viewpoint, the aerial views are an example of this. They reveal the work seen from above, the surface is scanned and the absence of sky the illusionary dialectic gives way due to lack of reference to horizon. Jordan is shown with large circular irrigated green zones, farming; juxtapose this with Perth airport runway with its related ground code.

Ground codes and markings lead to the *Screeds* process works, inks on paper. A folio of works was developed as a way of examining the concept of marking ground. This is discussed in relation to the *reconnaissance* exhibition. Drawing and other graphic montage is a way of creating contextual thinking by placing three dimensional forms back into a site. Computer generated three dimensional models of the extruded runways, are placed suspended in a space void of context. This dislocation asserts detachment and displacement of ideas. Some of these images acknowledge portfolios of enquiry such as the series of small scale silver runway works shown in relation to the body. While this runway series is contrary to where I wanted to go with the project it is important to acknowledge this process as works along the way.

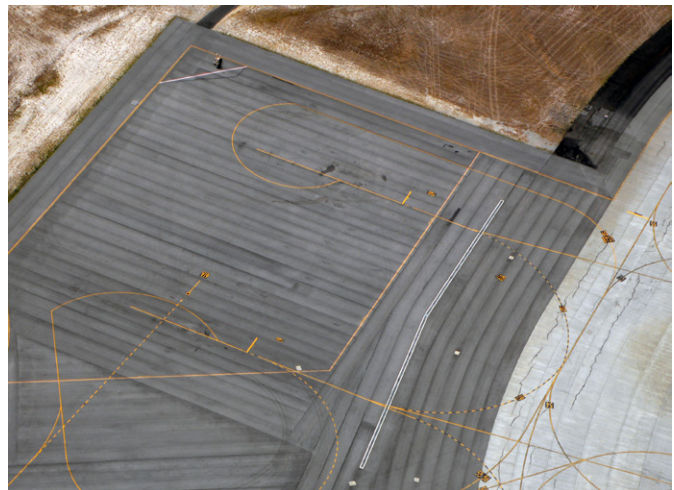
Aerial Views

PROCESS: These photographic images show a viewing perspective taken from an aircraft of the landscape. The images become reference images for the research, in a sense of the perspective of viewing the earth from above and in the way ground is marked. The landscape series reveals, a town that is square and irrigated farms as perfect circles and roads in the landscape. The other views are of the airport prior to landing showing the markings or the runway and markings within the runway that guide movement through the ground space.

AIM: These are records snap shots that prompt memory and recollection of arrival. The images are notes in a sketchbook of reference images.

OUTCOME: The marking on the runway informed a mode of drawing seen in subsequent works. The realisation an aerial perspective and its disorienting mode highlight the investigation.

Photographs Jon Tarry, 2010.



METHOD: Extended the mapping of the airports and building them in a range of material including silver, and modelling in various digital means.

AIM: The airport runway is always lined to a site and context. These contexts determine the way the runways are configured, for example cross winds, terrain, growth of the runway over time, and the cultural specificity of place come into play. The act of mapping and redrawing removes the runway from a context, making as a single object results in a displacement. These images/graphics reveal intention to re-situate the work.

1: The extrusions of Tegel are then inserted into the Tate Modern Turbine Hall as a great sculptural form.

2 + 3: Tegel, the main airport for Berlin is being closed after 70 years; the historical site will be absorbed into the urban residential plan. These graphics turn the runway plan into built habitable form.

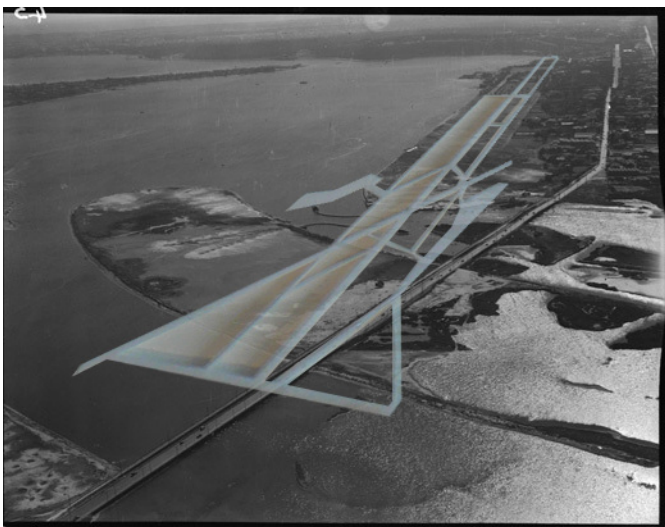
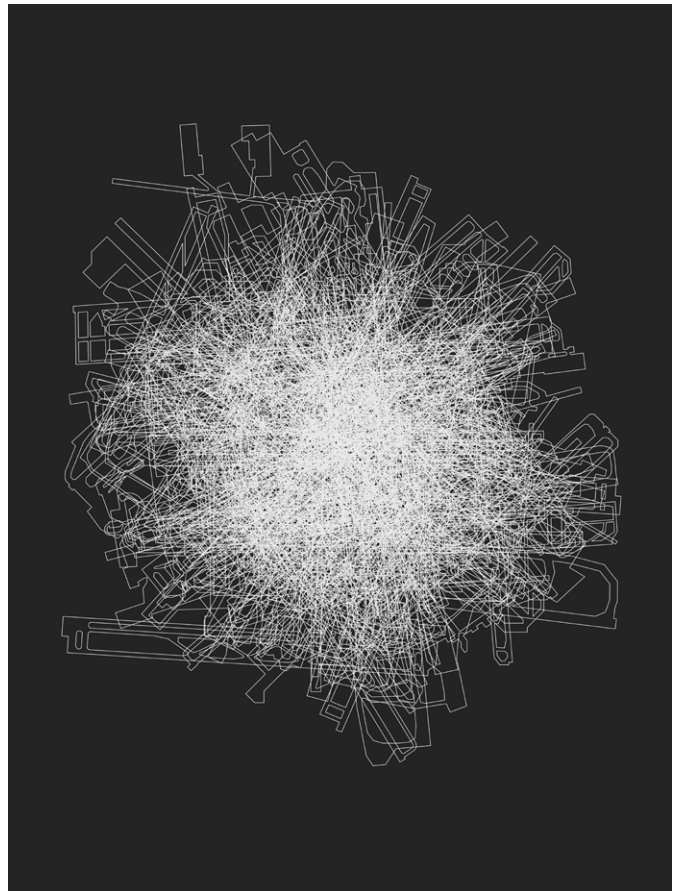
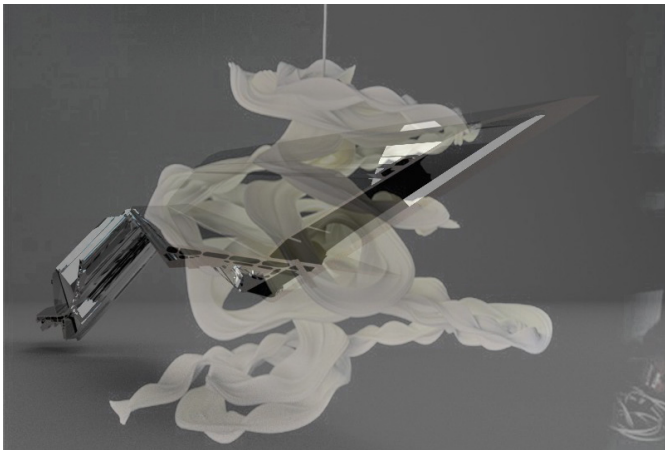
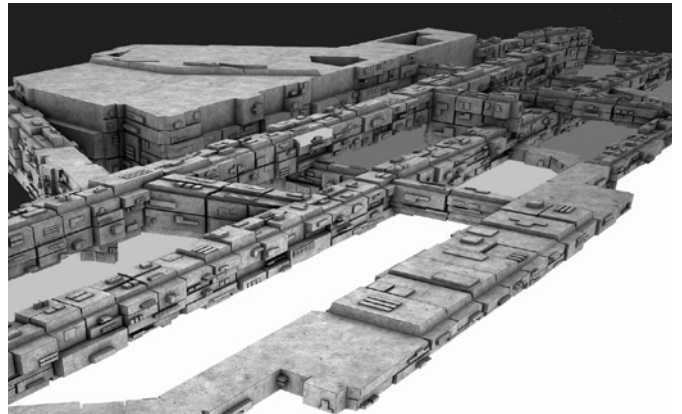
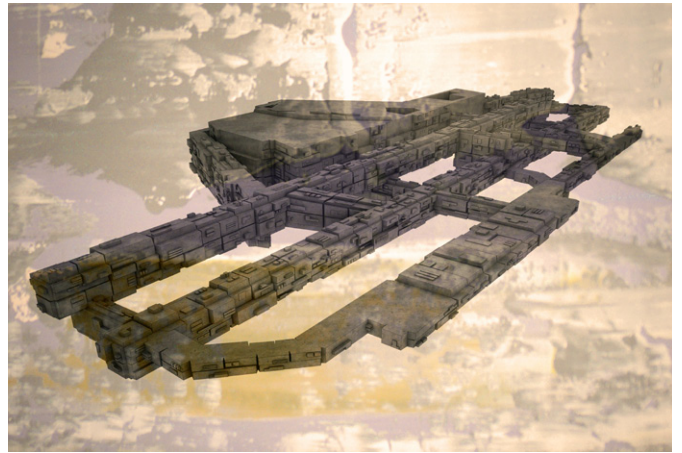
4: Essendon Moth fusion. Combining the extruded Essendon airport graphic with a three-dimensional model of the flight path of a moth.

5: A historical aerial photograph of Perth, showing Heirisson Island and Langley Park, the latter is and was an airfield, photo is circa 1935 Battye Library Perth (author Stuart Gore 1935). A cut sculpture the current Perth airport runway plan is overlaid on the site to scale. This shows the connection of past and current role of aviation and its relationship with the City of Perth.

6: This two-dimensional digital graphic places 12 airport runway plans that were drawn during this project and using a central point places them on top of each other.

OUTCOME: Essential to this work is a form of sketching and idea testing. The work exists as graphic representations of this process of thinking through and extending ideas about the project. Placing the plans and extrusion in relationship to a site creates a new context and way of reading the spatial organisation.

ACKNOWLEDGEMENTS: Philip Richards Architect London. 2012

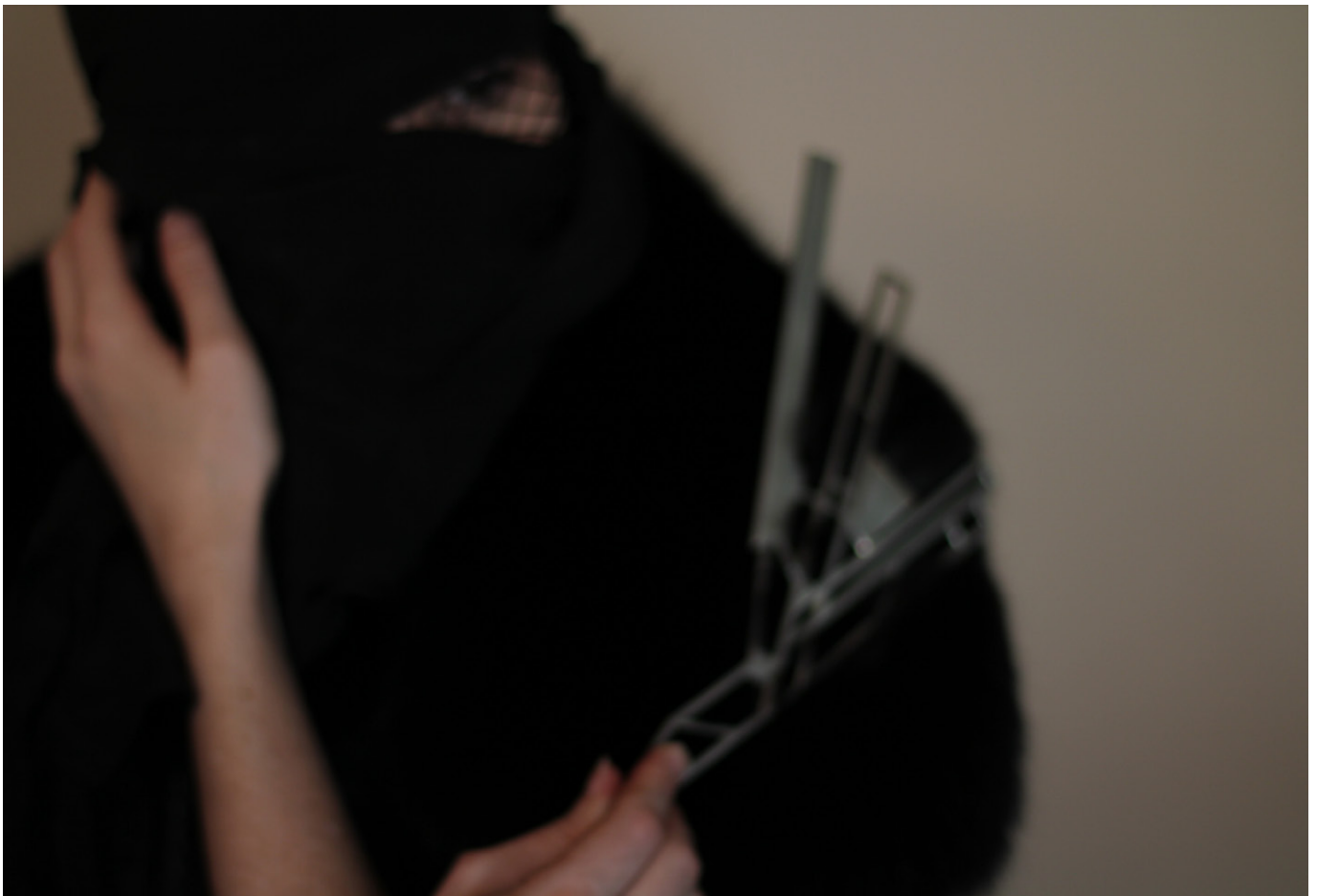


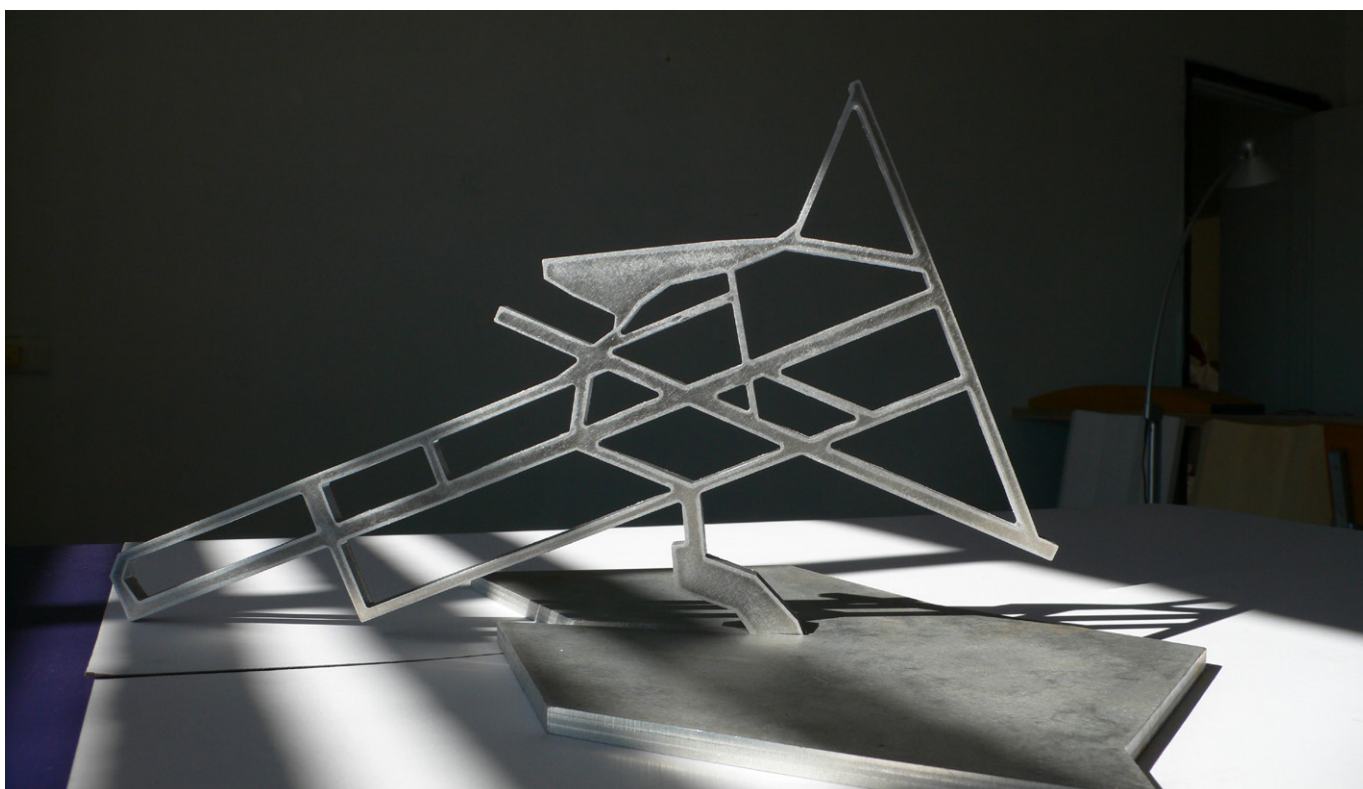
METHOD: Extended the mapping of the airports and building them in a range of material including silver, and modelling in various digital means.

AIM: The airport runway is always lined to a site and context. The site for this work is the body. In scaling down the works to fit in the hand a different type of engagement is explored. These images/graphics reveal intention to re situate the work. The images feature primarily Perth airport as a silver sculpture, these are placed with and against the body in a range of narratives. The obvious narrative is of travel and dreams of other places. One image stands aside as the airport mapped is Beirut.

OUTCOME: Essential this work a form of sketching and idea testing. The work exists as graphic representations of this process of thinking through and extending ideas about the project. These graphic leave less to speculation and fill in a complete story with little space for rumination. Slipping at times the presence of a human body dominates the image; even through an awareness of this was in the foreground of the consideration. As images they work to communicate, however they are so complete as to leave little room for speculation.

ACKNOWLEDGEMENTS: Kirrillea Birch. 2010



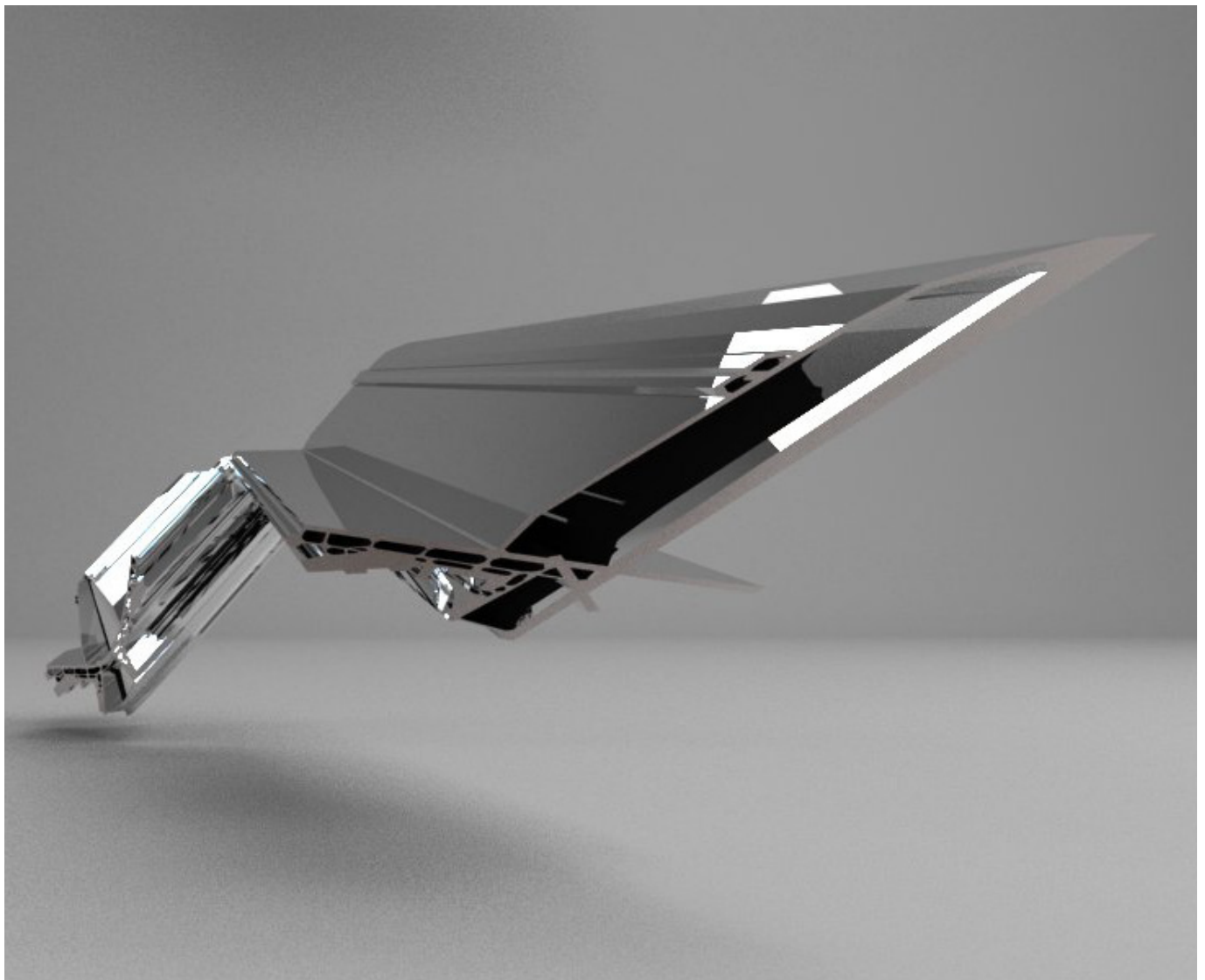


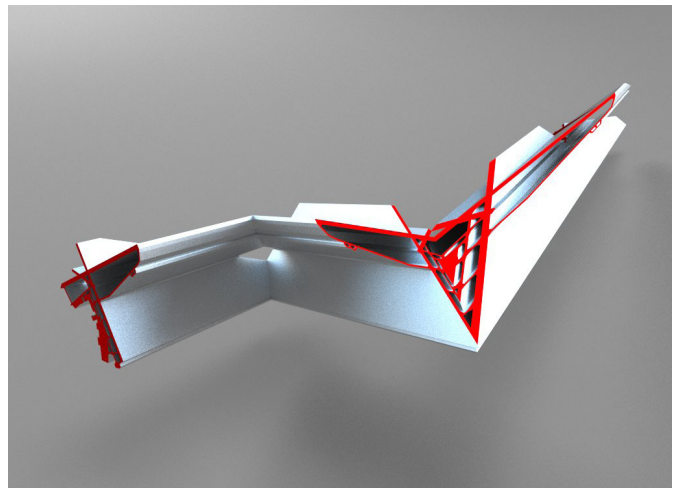
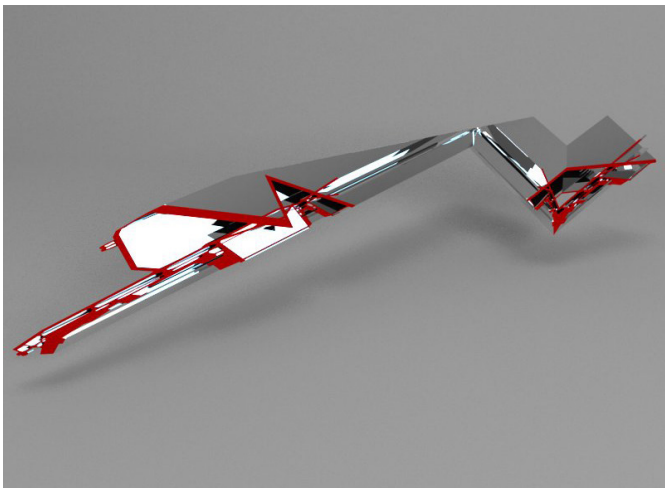
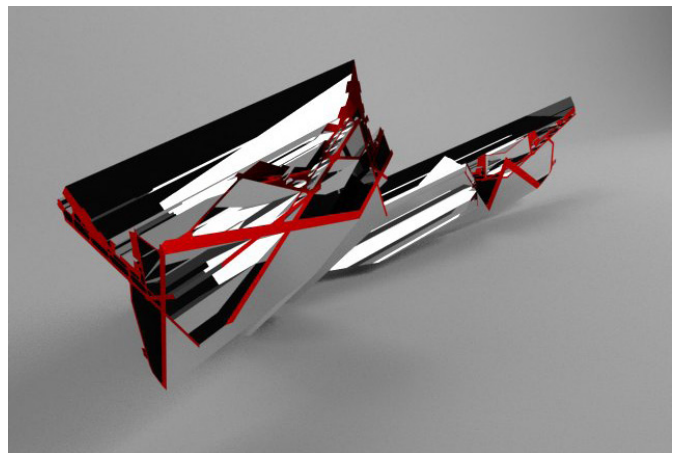
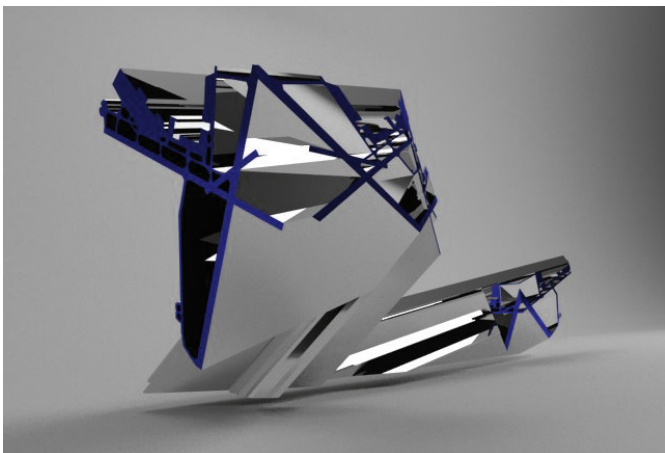
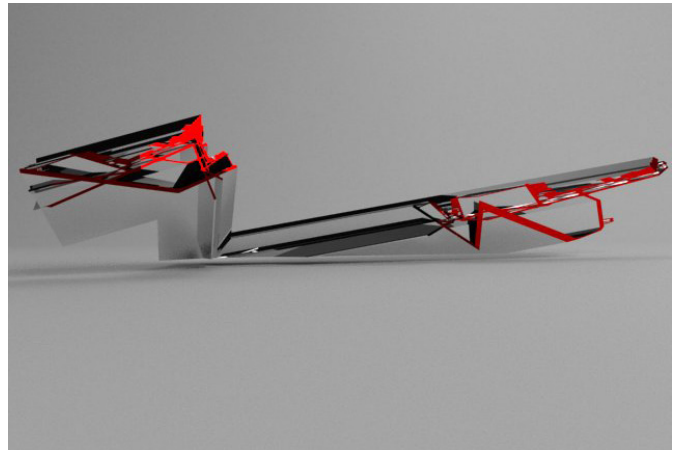
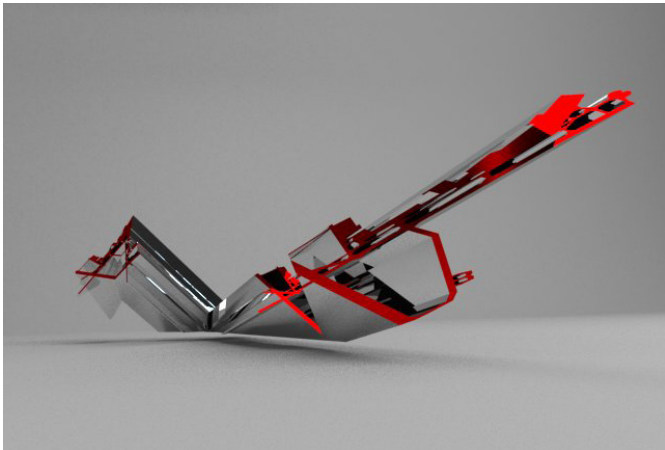
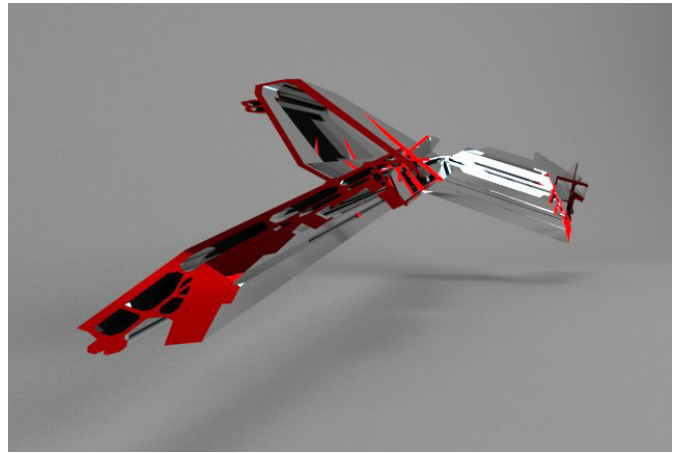
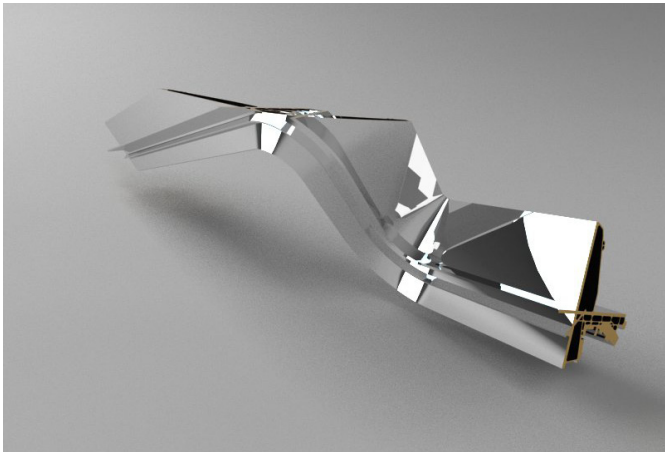
PROCESS OF ENQUIRY: Plan of Essendon Airport is extruded using a digital three Dimensional modelling programme. Once extruded in one direction the form is skinned as a chrome volume. This volume is cut into and re augmented.

AIM: The intension was to explore moving the runway plan into a three dimensional realm. Extrusion became an important term in that it implies continuity, a shift from two dimensionality into three dimensionality and formally implies time (four dimensionality), as if the form may be in a state flowing motion.

OUTCOME: These works offered a direct exploration of dimension shift. In the way building the first runway plans as sculptural constructions created form and presence. These digital graphics become a short hand for rapidly investigating new sculptural and architectural forms.

This work was developed with Architect Glen Russel of JCY.
2011.





Screeds marking paper ground

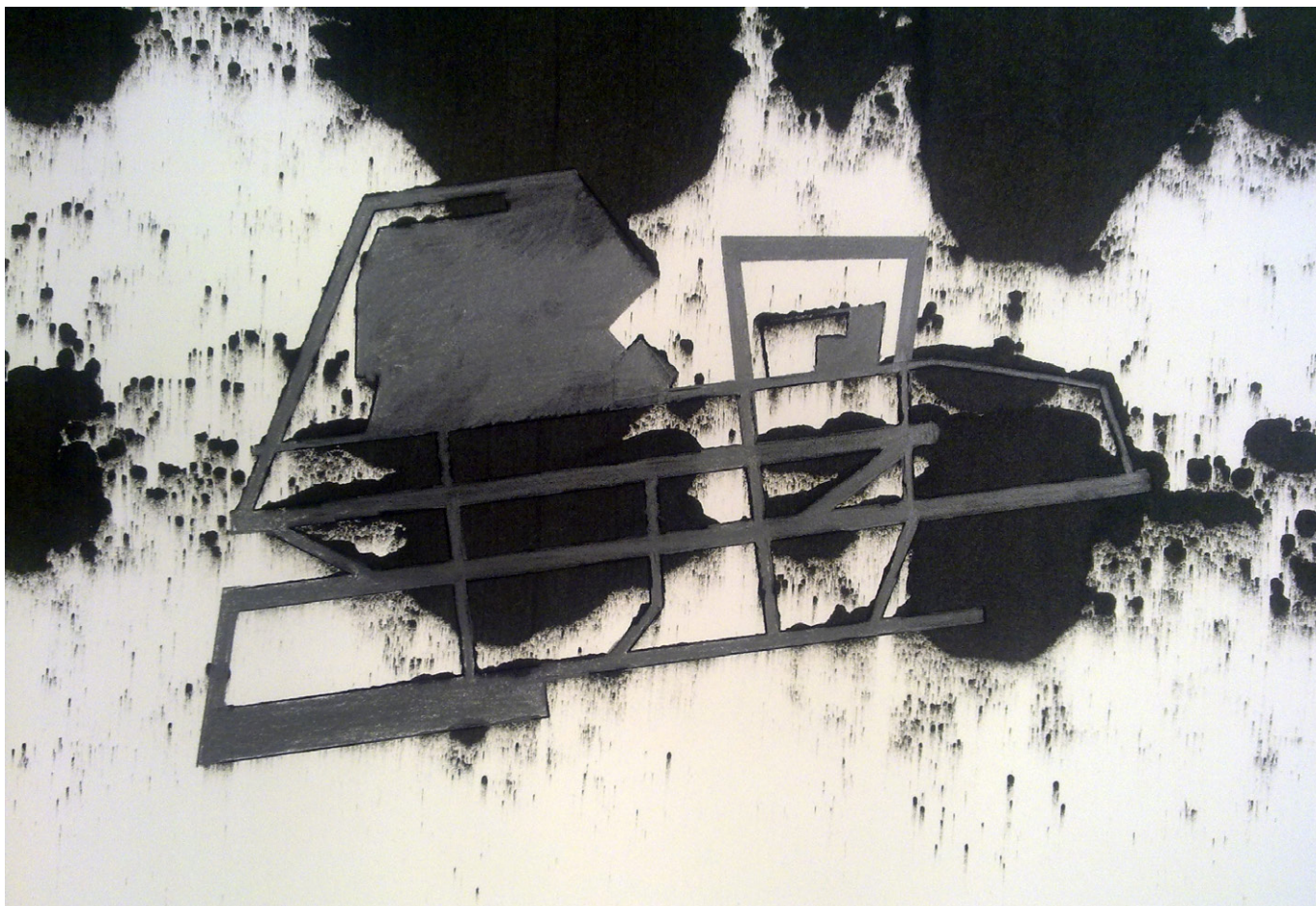
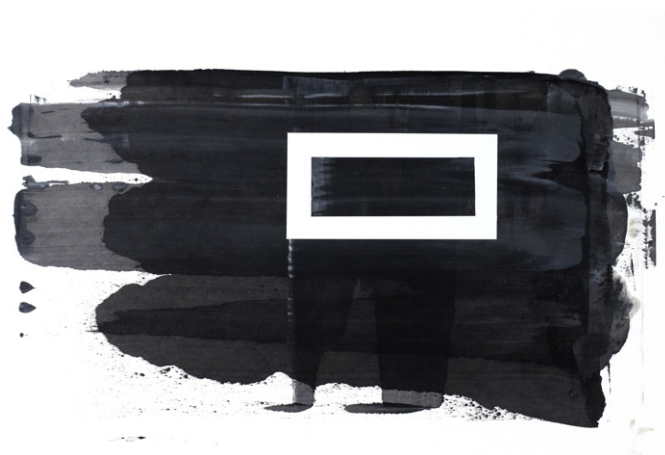
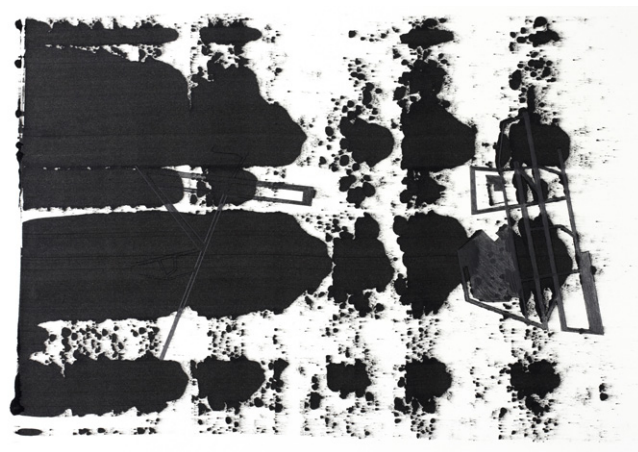
PROCESS: These are discussed in a section on Screeds. Runways where stencilled onto paper, Using a squeegee and inks a simple method of partial erasure contrasts the ordered graphic of the plan with a suggestion of removal or cancelling.

AIM: Suing drawing a print methods I wanted to test and push the runways plan as a plan on paper. Attempting to erase the assumptions made about the plans, there was not a clear goal other than to move rapidly through concepts of removal and replacing ground.

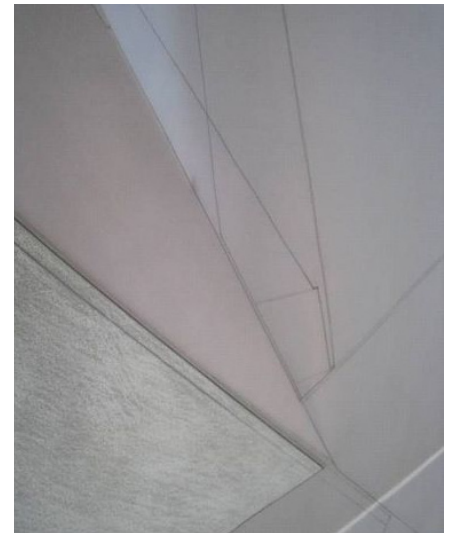
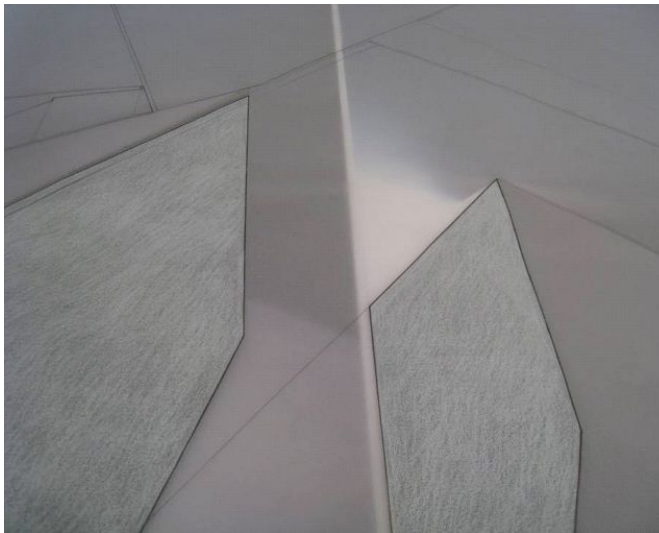
OUTCOME: A folio of works accoutred which shifted thinking rapidly and examined the runways through erasure and another kind of re contextualisation. This erasure and value of marking ground seeing paper as ground lead directly to the series at Pin up "Arrival Departure, 2012. Runway Skid Mark, where the value of an aircraft tyres marks the tarmac and moment in time.

2010/11.





Chapter 2: PhD Essays



Chapter 2.1: Drawing Collapse

Organsing spatial understanding is explored through drawing the moment of collapse

By Riet Eeckhout & Jon Tarry

This project is an exchange across disciplines between an architect and an artist. The collaboration started with a 10 minute conversation at the RMIT Research Conference in Melbourne and was followed by a long trail of email and phone communications between two work stations one in London and one in Perth. The study shares a concern with spatial configurations however the applications of the outcomes differ. Here is an artist exploring sculptural construction and an architect exploring the architecture of the built environment, while both share the realm of private and public programme. For the artist and the architect an affinity with the drawing process and how this translates formed a common ground of visual communication. Drawing is making marks on surface, it is a way to describe, investigate, understand and challenge notions of spatiality. Through this act understandings are revealed in the process, leading to a value for the dynamics that takes place in the activation, interpretation and misinterpretation of concepts that relate to context and contemporary thought. Drawing out collapse refers to the investigation of overlapping positions, construction, (building up) and collapse, (breaking down).

Collapse of Practice:

Paul Klee (1879-1940, German Artist) views drawing as taking a line for a walk, while Daniel Libeskind approaches drawing as a structural overlay of singular straight lines. Both positions explore a sense for the spatial and descriptive representation, one that is applied to figuration of interiors that effectively enclose a world by means of a lasso, the other by constructing and expanding outwards into the world. One approach is continuous and holds in, while the other is a release that is partial and fragmenting.

Resisting apparently divergent positions, what actually happens in the process of ‘making drawing’ is a combination of viewpoints, one is not exclusive to the other. Architecture responds to conditions of site, as a context exists before anything, sculpture creates a context within its own terms of idea generation. The discipline of architecture and art share the continuity of historic precedent. While practices that are emerging from Modernist programme organise and construct spatially for the efficiency of social concerns. We are at a time where the environment, as a context, is unraveling at an unpredictable speed with radical consequences.

Acknowledging the condition of a dynamic acceleration of change that exists at this moment, the moment of drawing is one of a process of construction and breaking down. Construction is being continually developed and refined, while breaking down, falling, undoing, collapse is less so. This is worth examining further.

Case Study:

The Process Drawing and Drawing Process:

Process Drawing (the act) investigates the making of drawing through thinking; this is a cognitive process that generates drawing in relation to intent (the process of being drawn). More specifically, the role of drawing as a non-representational tool in the enquiry process is at the core of this investigation. Drawing's function of rendering of vision is expanded revealing the developing process of visualization. In this way drawing is an investigative tool that calibrates and extends the descriptive as a tool for thinking and discovery. Drawing reveals the unseen.

The Process Drawing (the result of *Process Drawing*) instigates a reflection that comes from an ideal conception as opposed to a pragmatic idea. This occurs as a discursive response to a guideline or brief that is replaced by a series of chosen instructions moving thought away from known and predictable. These constraints effectively offer a direction that opens possibilities.

The investigation of *The Process Drawing* defines space through the notion of boundaries, space as geometry, space as measurement, as depth, as a field accommodating tension, force and gravity. The process drawing is developed as a research/design tool nurturing a critical ability within transdisciplinary collaboration. For a brief moment, the ideal exists only in the drawing, the model, or artifact produced, free from pragmatic application enabling the unknown a place.

The Process Drawing negotiates a relationship between concept and form as a principle that dislocates form from its conventionally assumed association to function, meaning and aesthetics, without denying the presence of these conditions. As part of the design discourse, *The Process Drawing* seeks the connection between architectonic components: 'linearity' and the 'in-betweenness'. More specifically, this research deals with the performative space between the scale of the interior and its urbanity, between the furniture and the architecture, between a function and its context.

That performative space is explored through hand drawing. Drawing is an action in the here and now. When a line is drawn, a second line can

only be drawn in relation to the first line and its context. New lines renegotiate and reposition a design-intent and together they perform and structure a template for a potentially built environment (as an object of the mind or the hand).

The process of the hand drawing, investigating a concept, closely links the formal with the conceptual, and every hand that draws, does it recognizably differently. A sketch is intuitively constructed by drawing contours of surfaces and zones which are refined in a process of better understanding. The accumulation of decisions one makes on the basis of the affinity of line - and surface - properties (such as tension, angles, proximity, (dis)continuity, openness, reticence, fragility, boldness) is a search for elegant coordination of drawing mannerism, thinking and aesthetics.

In the act of drawing the tension and forces accommodated by the artist and architect activates the paper-space. This process of drawing follows a path of least resistance, marks left behind by this force trace a moment in action. *The Process Drawing* is the remnant of thinking action and has relevance to the next act of drawing. With the drawing process being allowed to perform between intuition and analysis, conceptual connections are traced on site negotiating un-programmed and programmed lines, voids and solids.

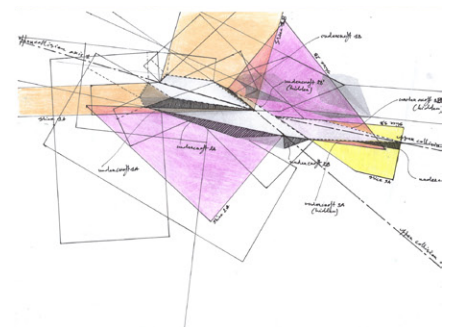
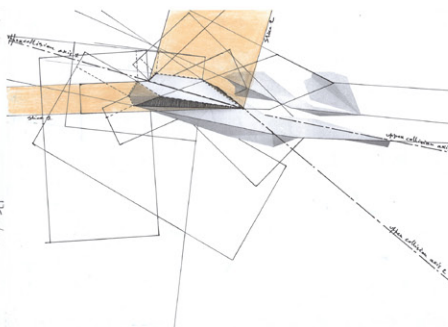
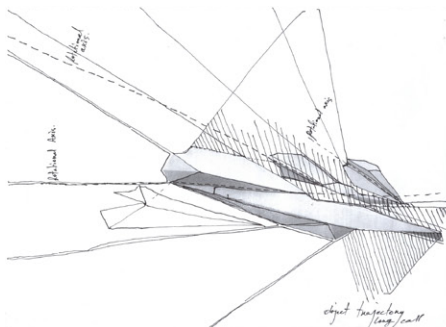
Conceptually the drawing ends before it's beginning, and the reverse may be true. A 'fold back' creates the dialectic, yet it also undoes itself in the process. Once defined the act of interrogation results in a spatial collapse, thus creating a platform of possibility. So how does one work in this collapsing space?

Drawing requires an act of freefall, where line and marks are lifelines of ideas and reference points for navigation of an unknown space. As Soren Kierkegaard (1813-1855, Danish Philosopher) tells us; it is to fall like the spider into the vast space of the unknown. The challenge is to remain conscious of velocity, to accept that this collapse, while involving surrender, is not giving up, but giving over to realms of creative thought and action.

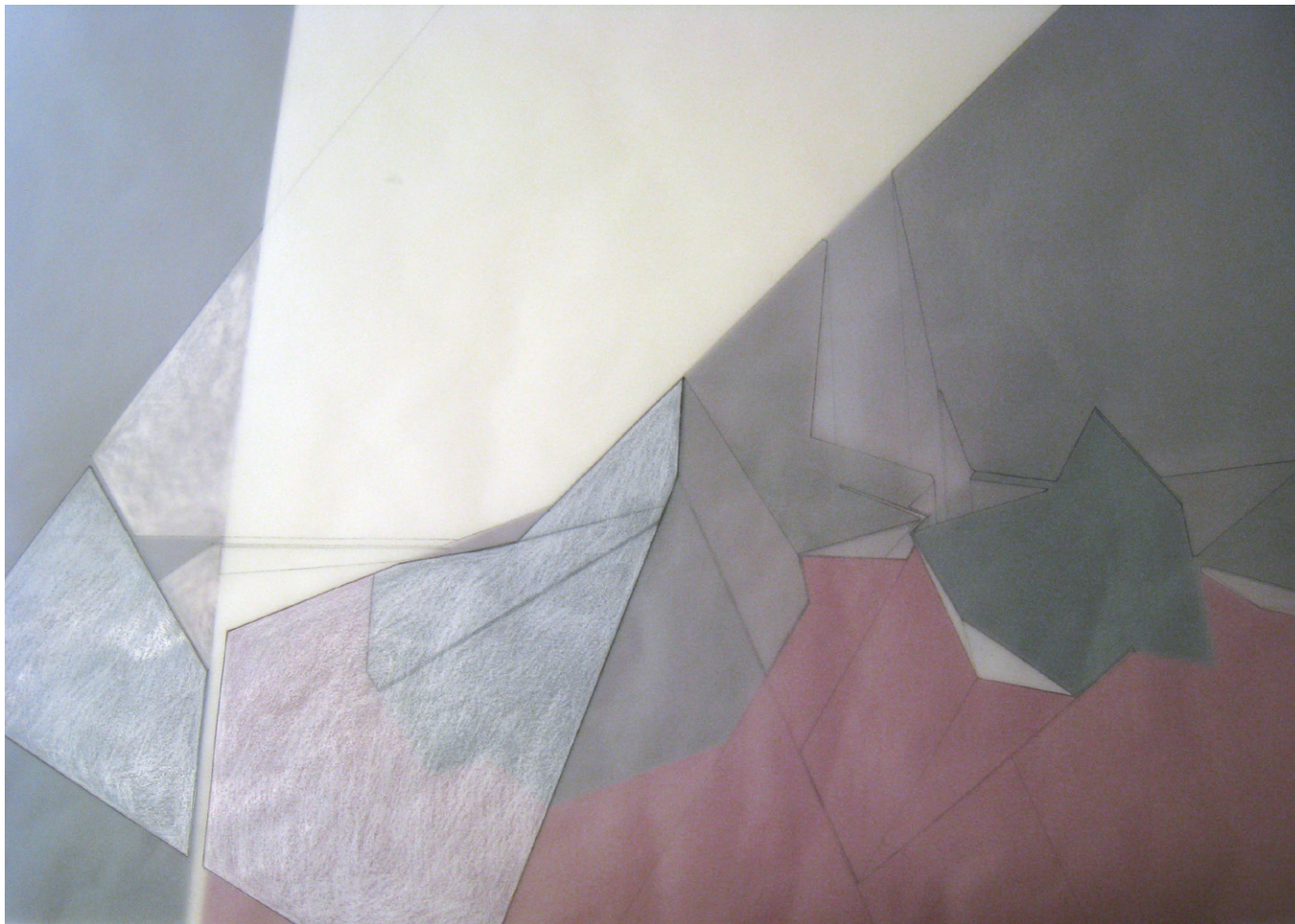
Crossing the Void:

The drawing process between artist and architect started off with an image a sculpture aptly titled, *Long Call* 2010 photographed on a white table against a white wall. The photographic framing restricts information scale and context. In this way the objects context is a relationship of planes, openings and enclosures as Donald Judd (1928-1994, American Artist) describes an 'absolute object' as an object in relation to itself, i.e. a non-referent form.

The drawing process began by with the distortion of distance, assumptions. This analytical exploration revealed a spatial order and an enigmatic undercroft supporting the upper side of the sculpture. The conversation developed around the undercroft, of the forms, axis and trajectories. The interior remains an unknown space. The concept of Tardis became relevant as something which has an infinitely larger interior space than its exterior. The drawing went in search of this unidentified interior space.



Long Call 3, 4 & 5
2010, Drawing Studies
by Jon Tarry & Riet
Eeckout



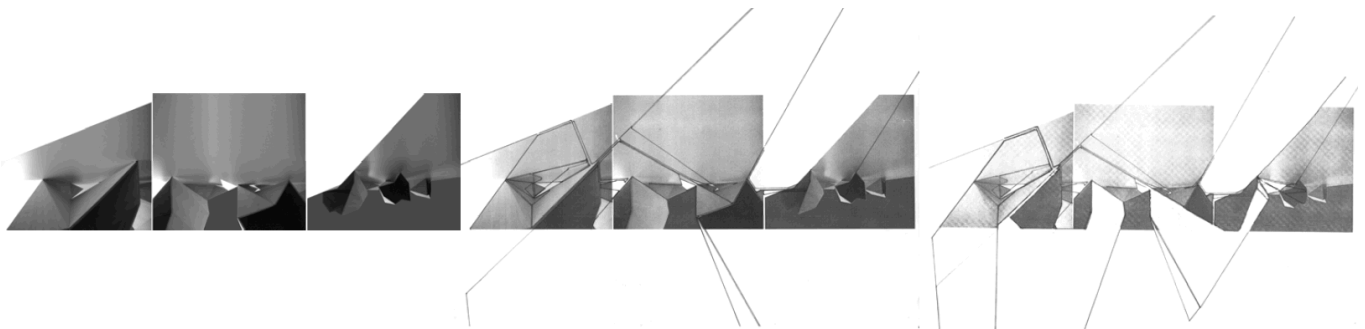
Long Call 9
2010, Drawing Study
by Jon Tarry & Riet
Eeckout

Processing Form:

With reference to French writer and poet Andre Breton (1896-1966) and the process of 'Ecriture Automatique', the automatic drawing operates as a tool to self-read design intentions (Breton c1985). The drawing has to be drawn to challenge the relevance of thoughts. The white canvas does not exist; the mind exists within the drawing, even before the drawing is materialized. The process of tracing lines on paper is a process of appearance and creation simultaneously. Intuitive conceptual hand drawings explore a given context graphically for the creation of another; a process of interiorizing, making it your own and understanding through the hand.

The automated drawing exists to find implicit qualities such as a rhythm of a site, to find tension and start a process of redirecting this tension. The drawing encapsulates the simultaneous act of analysing and intervening in what is revealed. The act of observing through drawing thus holds the implicit act of giving form to idea.

In conclusion these case studies explore drawing as a dynamic tool that is at the foreground of enquiry where methods of practice fuse. Here drawing is a non-linear path to reveal concept; drawing may be an interruption, convoluted and in free-fall pointing to the unforeseeable. The establishment of a working platform where a common ground and dialogue facilitates an exchange of ideas, thinking ultimately surrenders to the unknown. Ideas become speculation in the act of being formed where the context is the space of free-fall. Going into free-fall collapse allows time for other spatial possibilities. To fix the space is to limit its potentialities. Where these drawings and partial texts will lead are equally a subject for speculation, yet it is at the basis of critical generative practice for art and architecture, it is an end before the beginning, acknowledging the breaking down of context, order and what is known.



Long Call 6, 7 & 8
2010, Drawing Studies by Jon
Tarry & Riet Eeckout

Chapter 2.2:
The three conundrums of Jon Tarry:
from airports to wall reliefs
Essay by Dr Darren Jorgensen

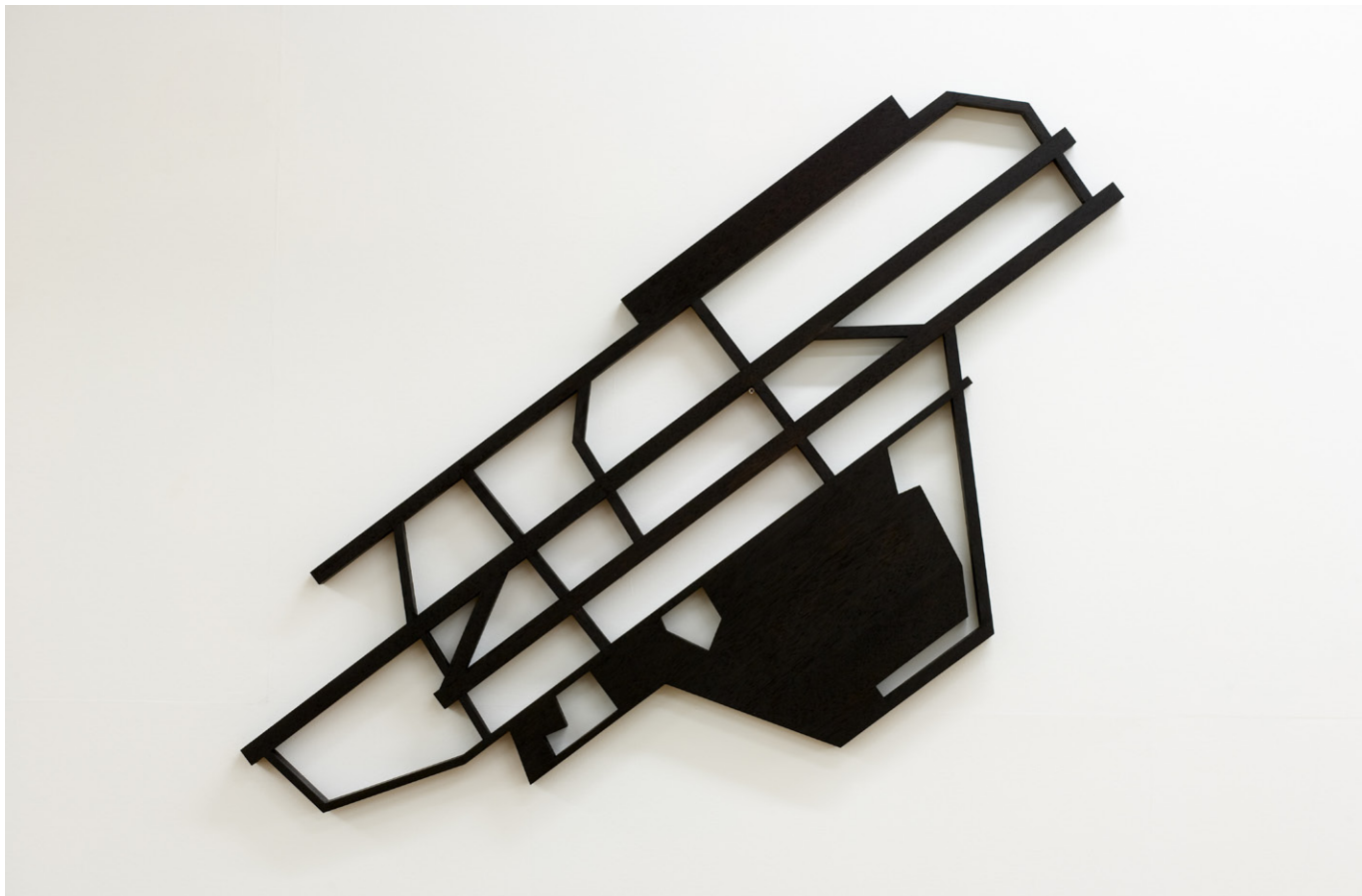
There are at least three conundrums in the work of Jon Tarry, in the passage from the airports to wall reliefs. The airports are concrete, lateral, transparent and literal. The reliefs are abstract, spatial, transparent and deceptive. The jagged runways open into the visual paradoxes of the reliefs, the place of the one into the space of the other. In the show *Smashed*, at the Goddard de Fiddes gallery in Perth, the one hung beside the other, creating a sort of oscillation from the material plane to a more elemental set of geometrical problems. Yet the one is not so different from the other, as the airport configures its historical contradictions in geometry, its historical idea tied up with the physical problems its design is wanting to solve.

Conundrum One:

The Uncertain Symmetry of Asymmetry

The Apollo astronauts described two space programs, one that left the Earth behind and another that stayed in orbit. This second space flight is the one we all take when we board an aircraft. The flight of the passenger jet leaves the surface of the planet only to return. It is a symmetrical space flight, its passengers expecting never really to leave the surface of their planet, while flirting with the immensity above. Places remain where they are, from where they are departed. The planet is made up of these departure points and arrival gates, defining its totality, from the Himalayas to the Egyptian pyramids. These are the places that constitute the space of the world, that contains all places within itself.

Jon Tarry's airports are a part of this symmetrical world of return, this multiplicity of arrivals that contain within themselves the symmetry of the planet. Yet they also point beyond the Earth, in their jutting runways and abstract designs, alluding to the greater universe that contains within itself the laws of structure, of gravitation and materials. Airport design pushes against these laws, wanting to shove the engine's lift against its geographical containment, to dissolve place into the space that is the universality of a world in the universe. Thus it is that these designs appear like creatures that have just begun to evolve beyond their limitations, their jutting and spreading, their elongations that appear to crawl across the gallery wall. These are awkwardly beautiful creatures, with a frustrated will to symmetry. The necessities of geography, of political compromises and unplanned additions, are like the pieces of a jigsaw that would never quite fit together, points upon a configuration of the world that does not cohere. Their asymmetries do not resolve into planetary symmetry, the 1960s ideal that the astronauts saw from above. The planet is not a sphere but instead a fragmented, situated series of disjunctive constructions.



Tegel
2008, Carbonised
European Oak

In the 1960s, Rasheed Araeen (born 1935, English Artist) built models of the scaffolding on the construction sites around him in a London that had begun to rise from its horizontal and medieval sprawl. He showed them in galleries, ignorant of the minimalist movement that had also begun to show modular pieces of symmetry in galleries in New York, where tall buildings had long been in place. His work is at once an even and uneven reflection of these famous developments in America, an echo that returns to unsettle its origins. For Araeen, these scaffolds had a politics of labour to them, a bringing of the shapes of the workplace into the gallery. Yet they were also infinitely beautiful, painted with the bright colours of a building site while standing at head height, looking back at the viewer.

Tarry's wall reliefs recall the paradox of Araeen's symmetries. While they deferred to a booming London, Tarry defers to an era of global internationalism, of worldly comings and goings. Tarry's paradoxes, at once material and deferring to immaterial routes and lines, are themselves the symmetry of a spherical globality. They hold within themselves the paradoxes of this world, that is imagined as it is constructed. In this, they are beyond their own scale. The wall reliefs appear size-less, while the airports are scaled down. Their sharp edges are those of a universe constructed from within, only to reveal itself with a skewed series of lines that hold within themselves the mystery of something more, the secret geometries of the totality.

Conundrum Two:

The Space of the Folding of Space

Airports are like facades for an unreal activity. They are shadows on the face of the planet, reflections of a metaphysical reality, a fantasy of old that is incessantly new. A runway design is a shadow puppet, a stencil, a line that sits between sky and earth. Brought out from the wall, lit from above, it becomes a spidery shape, a stick insect dancing from one dimension to the next. Shape-shifters, they are at once all concrete, steel and industrial, while abstract, geometric, and constituted by negative space. Perhaps they are ciphers for some other reason, some other view, some invisible extra puppetmaster pulling from above and below.

This is the paradox of being at once here and there, pointing elsewhere and nowhere while being a place itself. This is the paradox of the non-place, says Marc Augé (Augé 1995) that is only constituted by other non-places. As they fold back upon and into themselves, with all of their being-there and not-being, these airports resemble Jon Tarry's other genre, the wall reliefs, that also fold back upon and into themselves, like paper swans that threaten to collapse or fly away, to be nothing at all but a thin paper sheet. These works master the negative space that the airports cipher, folding this negative into the action of folding, shifting from time to time. In making such complex forms they are simple, as in a Japanese garden or an engineering solution. Pulled back on themselves, they are more dense than they really are, occupy more space than they really do. They are windows that we cannot see out of, cannot quite comprehend, their enigma turned within, away from sight. Their beauty lies in this hesitation, as the eye is caught between expecting something else, something hidden, while clearly seeing the objecthood of these reliefs.

Such a precarious balance, such a suspension and floating, are like aircraft without passengers. Their lightness, as if they might take flight in some oblong direction, is caught in a recline like the figures of baroque sculpture, poised in a moment. These reliefs too take the organic and turn them into the inorganic, from paper to stone. Their hard edges are too made soft with some delicate compositional touch. They live in the temporal zone, where objects sit in the world, yet appear dissolute, a part of the flow of matter beyond its fixed state. In baroque sculpture it is the space of the human figure that shifts from solid to liquid, while in these reliefs it is the plane of consistency, the gallery wall and floor. From this plane, says Gilles Deleuze of the baroque, comes the figure, yet from Tarry comes only more plane. The fold-lines threaten to unravel, to rent the plane of consistency open, yet they never could, since their composition is indefinite and infinite.

The world presents itself as a whole, a singularity to which geography and geometry defers. It possesses its own even symmetry, its spherical and lateral place. For there can be no end to the world, nowhere to escape, since the turning returns us to its plane. What these reliefs teach us is that there is more than one of these planes. Although they appear as one, their consistencies are multiple,



Collapse
2009, Plywood &
Paint

leading only to each other, while alluding to more than themselves. For geographers the world is made up of latitudes and longitudes. For geometers it is all algebra, differentials and topologies. Tarry's airports and reliefs sit precisely at the intersection of geography and geometry, as they present, between them, the trouble with thinking with one and not the other. For space is hardly even but is like a messy house, with bends and interruptions, tricks and design flaws. It is awkward and wicked, flowing while still.

Conundrum Three:

Confounded by its Own Geometries

In the long history of modernity, public space was invented as a way of watching the poor. The poor were rioting and disappearing, rioting and disappearing, into corridors and alleys and shops and doors and cellars and windows. This labyrinthine city was a medieval city, the relic of a past ruled by different rules, different orders of association. It was a space of infinite places, one which was destined to disappear, to become only a facade of a city, as boulevards, main streets and freeways surpassed the organic qualities of the medieval. It was at this moment that space became a problem, that it no longer presented the clarity of sight, and at which instead visibility was itself a question. At the origins of modernity lies this paradox of the visible and the invisible, what is seen and what is known but not seen.

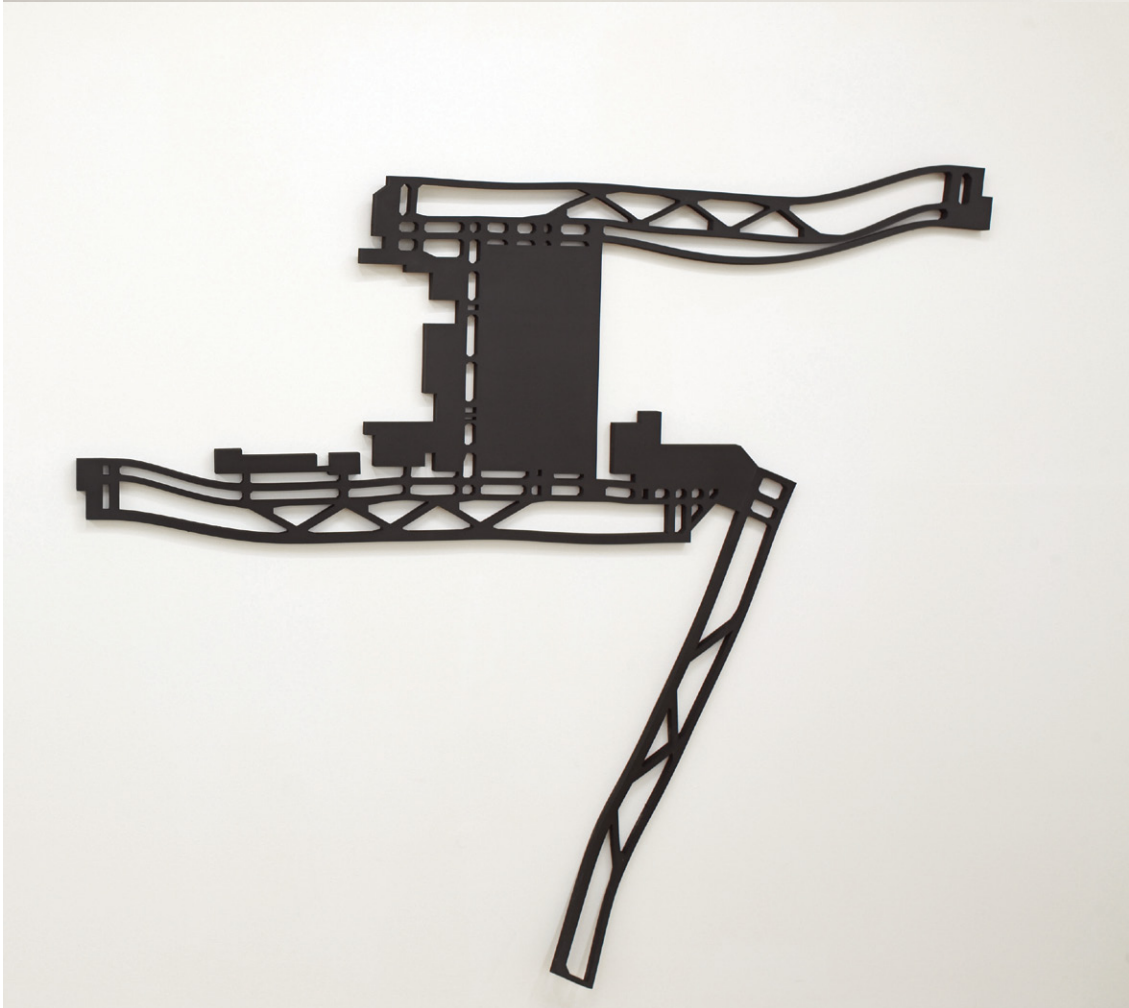
Here, then, lies the point at which the one becomes the many, at which modernity coalesces to take the wheel of our visual sensibilities. It is the point at which design rises to become a philosophy of looking forward, of thinking to a point of total visibility, total transparency. Yet it is also a failure, as it is impossible to design for a future that has not yet come. This was the trick that the Bauhaus attempted to master, its conflation of architecture, art design and everything else wanting to realise this future in which things would have shapes but no names. The problem was mastered by minimalism, too, that while remaining in the realm of art, reduced the geometries of modernity to the serial, the modular. The one becomes the other, and the other the one.

Tarry's work carries on this concern with transforming design into art, and art into design. In pushing the limits of design to its abstracted,

geometric limits, it arrives at brute nature once more. If the Bauhaus wanted to erase nature, and minimalism to bring a new nature into being, Tarry's work lies somewhere in between. It suggests at once a geometric garden that extends from shapes both oblong and abstract. It also suggests that this geometric garden exists, at least in the airport, whose geometry is conjoined to a dynamic vision of the Earth. Perhaps the equivalent here is the beehive, whose geometry is at once natural and the product of an intelligence that runs tangential to nature. For everything is not necessarily nature. Its patterns are not merely the confluence of chance. The mind is both natural and not, the beehive a system both organic and inorganic in its structural intent.

The boulevards and freeways that blighted the medieval city and gave rise to train lines and airports, that rose from the organic into something more, appeared to eliminate the private, the interior, the secret space. Tarry's geometrical puzzles, the wall reliefs that seem to evoke some mystery while remaining in sight, propose that this private interiority is but a by-product of the materiality of space. They are an inside that is made up of surfaces that are outside. They face inward by being resolutely outside. In this, they strike at the original paradox of the modern, in a geometric illusionism that already exists in the modern mind. Rather than moving from the private into the public, Tarry moves inward from public to private, as if he making surveillance devices that police the configurations of the mind in a shared world.

There are, then, at least three conundrums in Tarry's airports and wall reliefs. It is a falsity that conundrums are not resolvable, for by processing and making visual problems Tarry goes some way toward their solution. There is an equivalent in mathematics, that is full of unsolved problems, or problems that have a solution but no logical proof. Yet the proof must exist, or the mathematical universe we rely on to engineer a world would collapse. Tarry's wall reliefs sit like sketches of a proof for the spatial relationships of modernity and globalisation. Their resolution, however, their final form, will remain elusive as long as their contradictions constitute the world we live in. To truly unlock their puzzle would be to change these conditions of life, to overturn as modernity itself once did the movements of our everyday existence.



*Baghdad &
Washington
2009, Rubber*

Chapter 2.3:

Making and Un-making: The Films of Jon Tarry

Essay by Dr Lucas Ihlein

Among Jon Tarry's ongoing, occasional film series, there are three pieces which deal with destruction, decommission, disassembly, and ruin. They are *Para D* 2007, *A Rose No More* 2008, and *The Final Curtain* 2011. I want to consider the idea of entropy in relation to these works, which constitute a small but not insignificant corner of Tarry's multi-disciplinary art practice.

The Films

Para d is a long pan-shot from a moving car, showing row after endless row of aeroplanes parked neatly behind a barbed wire fence. These are the decommissioned jets from various US military conflicts, forever entombed in an aircraft and missile "storage and maintenance facility" in Arizona, nicknamed "The Boneyard." There are some spectacular aerial photographs available on the internet of The Boneyard, which show the vast military cemetery all-at-once. Tarry's film, however, views the jets serially - one at a time - in a hypnotic horizontal scroll. Although the sequence only lasts a few minutes, the experience of viewing the planes seems to approach temporal infinitude - a visual phenomenon creating the illusion that the film is looping on itself.

In *A Rose No More*, we see a mansion being demolished by earthmoving equipment. During March 2006, Tarry witnessed this scene in suburban Perth. The mansion was *Prix D'Amour*, commissioned in 1991 by mining magnate Lang Hancock for his young bride Rose (Lang died two years later, and Rose promptly remarried the property developer Willie Porteous.) The demolition of the ostentatious building, documented here by Tarry's shaky handycam, proceeds crudely. An excavator reaches across, crippling the neoclassic columns which prop up the portico of the mansion's facade. It then proceeds to hit the peaked roof of the portico. Eventually the structure gives way and falls spectacularly to the ground. Inside, adventurous graffitiists have joked in spraypaint "Where's the drugs, Rose?"

The Final Curtain, by contrast, does not document an actual event. Rather, it imagines a scenario in which the Perth Entertainment Centre implodes as a result of unseen forces. Tarry produced this film - a 3D computer animation - in collaboration with architect student Robert Cameron, to commemorate the end of an era for this iconic - but not always well loved - Perth building. It is a strange piece of work - more Hollywood movie trailer than experimental film - with its accompanying heavy-metal soundtrack. *The Final Curtain* expresses the same strangely unsatisfying physics as the online world of *Second Life* - a sense in which the brute materiality of concrete, steel, fabrics, bodies, and gravity has been exchanged for a disembodied set of visual signs.



Para D
2005, Film Still



A Rose No More
2006, Film Still

Entropy

Each of these film works attempts to make visible the un-making of prior human endeavour. In *Para d*, continuous horizontal motion animates the depository of wasted, stationery aircraft. The sheer scale of the US military airforce is suggested by this glimpse of a corner of a national mid-den. More prosaically, *A Rose No More* involves the artist as witness, dumbly holding a domestic camera to capture the moment when the mansion succumbs to the pull of gravity. There is a home-movie pleasure (car-crash voyeurism) in seeing this architecture of extravagance crumble. And in *The Final Curtain*, it is the imagination which projects forward, fabricating the future instant in which the Entertainment Centre will collapse into a pile of rubble. This is a simulation of the impossible: being inside a building as it falls in on itself.

Despite their range of approaches, what unites Tarry's set of short films is an engagement with entropy. Entropy, under the Second Law of Thermodynamics, is defined as "the inexorable tendency of the universe, and any isolated system in it, to slide toward a state of increasing disorder." The capacity for energy to do useful work is in constant decline, and the universe will eventually bottom-out, becoming a completely stable entity. It is, in fact, the existence of "zones of energy difference" which enable work to be done. Tarry's decaying aircraft and crumbling edifices bear witness to the intersection of human culture with the laws of physics. Arguably, it is part of "human nature" to abhor the visual signs of the entropic process, and yet (or perhaps because of this, as these films show), the un-making of the monumental is compelling.

A fascination for decay, of course, pre-dates the 21st Century. The 1700s in Europe saw a rise in the picturesque revival of greco-roman

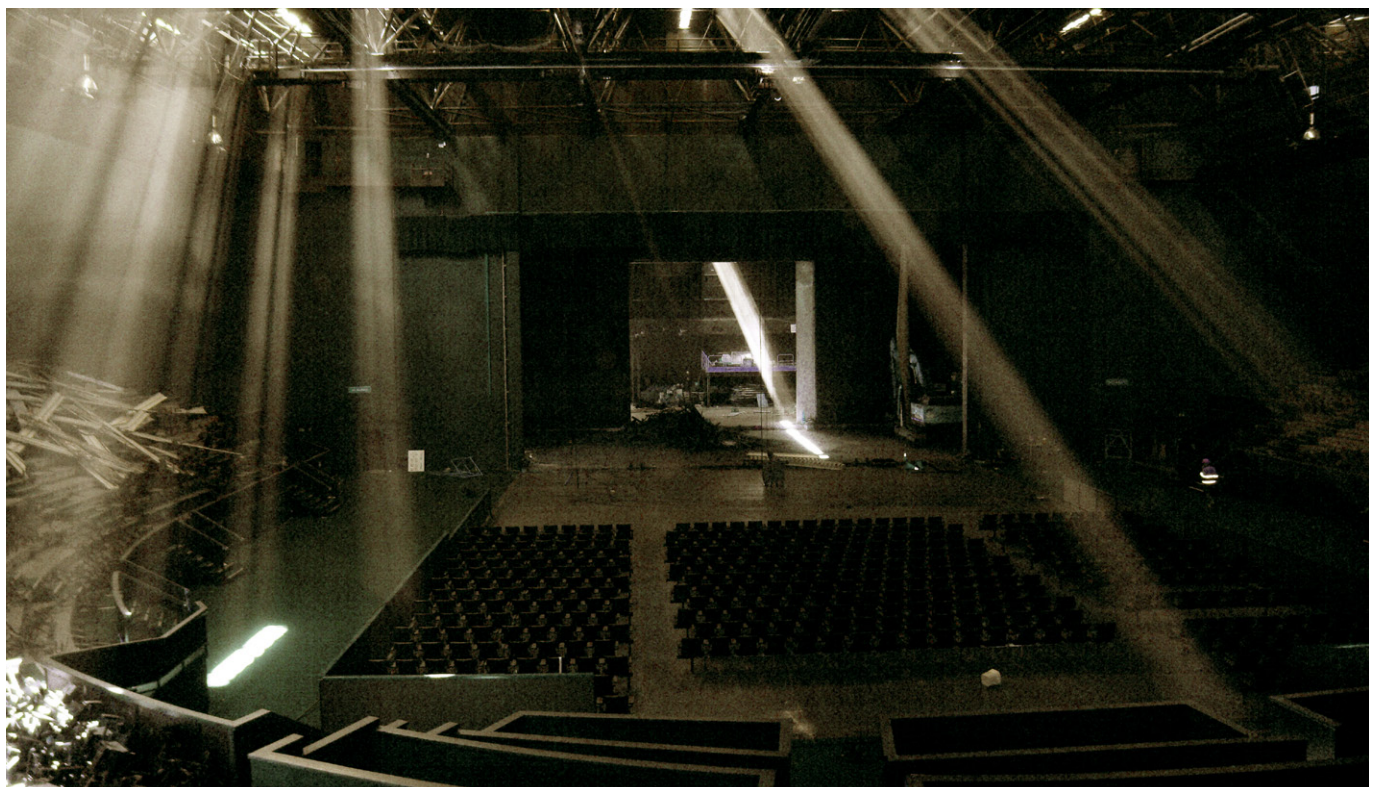
architectural remnants, and even prompted the construction of ready-ruined buildings. For example, in 1785, the French aristocrat François Nicolas Henri Racine de Monville built himself a "broken column house ... so named because it takes the form of a ruined classical column: truncated, jagged and riven with fissures." Strangely, such a centuries-old example of built decay has enjoyed a much longer lifespan than the originally pristine Perth Entertainment Centre (built in 1974), or the Disneyland neo-classical confection of Prix d'Amour.

More recently, the tactic of designing the ready-ruined was employed by performance-artist cum architect Vito Acconci (Rousseau 2012). His proposed remake of the World Trade Center in Manhattan was a tower which from its moment of inception, would look like it had already been blown up. The rationale was that "if a building is going to be exploded anyway, make it full of holes in the first place. It can act as a kind of urban camouflage. A terrorist looking at it would say, oh, this is already destroyed." While Acconci undoubtedly never expected his irreverent proposal to be accepted (the commission was granted to a worthier, more sober memorial by Daniel Libeskind), it should not be dismissed as a mere joke. Acconci's point is sound: arguably it was the sheer monumental scale and flawless modernist surfaces of the iconic World Trade Center - its seeming defiance of entropy - which made it a target for an iconic act of terrorism. By contrast, a ready-built ruin, with (the illusion of) entropy well advanced at the time of construction, might prove a better prospect for longevity. If something was never new, then from this point of view, it can never grow old.



The Final Curtain
2011, Film Still

The Final Curtain
2011, Film Still



Tarry's films tap into this tension between the making and unmaking of forms. As a sculptor, he has for several decades been crafting geometric objects, which sometimes emerge from piles of building timber and the ruins of his own "decommissioned" sculptures. This is sculpture as bricolage, a constant process of making-do, an acceptance of change and decay as the inextricable sibling of the new.

Artworks, like architecture, like aeroplanes, are the result of humanity's hubris. We imagine they will last forever, but they never do. American Artist Anthony McCall (born 1946) considered this issue in 1975 when he created his durational work *Long Film for Ambient Light* 1975. For McCall (vii), the factor which establishes the illusion of stability within a given piece of art or architecture is the human time frame, which is very short indeed on a cosmic scale. Given enough time, all objects will decay: all objects are thus, by definition, in a constant state of flux. *Stability is hubris*. McCall wrote:

An artwork that does not show change within our time-span of attending to it we tend to regard as 'object'. An artwork that does show change within our time-span of attending to it we tend to regard as 'event'. An artwork that outlives us we tend to regard as 'eternal'. What is at issue is that we ourselves are the division that cuts across what is essentially a sliding scale of time-bases. A piece of paper on the wall is as much a duration as the projection of a film.

For Robert Smithson (viii) - the sculptor whose work is perhaps most associated with the phenomenon of entropy - a related deception upon which modern human culture rests is the notion of the "closed system". In a 1973 interview entitled "Entropy Made Visible", Smithson said:

"You have a closed system which eventually deteriorates and starts to break apart and there's no way that you can really piece it back together again [...] There is an association with architecture and economics, and it seems that architects build in an isolated, self-contained, ahistorical way. They never seem to allow for any kind of relationship outside of their grand plan. [...] So it's a rather static way of looking at things. I don't think things go in cycles. I think things just change from one situation to the next, there's really no return." (viii)

The inevitability of this fact is captured, in a small way, in Tarry's films. Entropy's onward march need not be tragic. If we allow decay to be considered in the context of an open system, or a series of interconnected systems, it can transform with beauty and pleasure - and most of all it can provide the opportunity for further innovations, inventions, opportunities and critiques. Tarry's films, it seems to me, form part of a moving image scrapbook - a series of reference points which the artist may return to as he continually composes - and decomposes - his works.

- i) By now the virtual prophesy of The Final Curtain has come to pass. As of early 2012, the Entertainment Centre was reduced to rubble, which was rapidly carted away. What remains, in Tarry's words, is a bed of "smooth west coast sand, silver grey replacing the carnage of a long process". In fact, the animation film discussed here constitutes just one component of a much larger project initiated by Tarry – an online memorial repository space within Facebook. The Final Curtain – Perth Entertainment Centre is a social media campaign drawing together hundreds of participants who have contributed memories, photographs, artefacts and videos of the building's past, and of the process of demolition. See <<http://www.facebook.com/TheFinalCurtain.PerthEntertainmentCentre>>.
- ii) Gleick, James, *Chaos*, p 257.
- iii) As Gleick explains: "A hot stone plunged into cold water can generate work – for example, by creating steam that drives a turbine – but the total heat in the system (stone plus water) remains constant. Eventually, the stone and water reach the same temperature. No matter how much energy a closed system contains, when everything is the same temperature, no work can be done." Gleick, James, *The Information*, p. 270.
- iv) For example, the French aristocrat François Nicolas Henri Racine de Monville built himself a "broken column house ... so named because it takes the form of a ruined classical column: truncated, jagged and riven with fissures." <http://pruned.blogspot.com/2007/09/broken-column-house.html>
- v) <http://www.theartblog.org/2008/03/shifting-visionary-vito-acconci-talks-at-penn/>
- vi) Kurt Schwitters' Merzbau installations of the early-mid 20th century are key works in this tradition of sculptural entropy:
The ceilings and walls were covered with three dimensional shapes and countless nooks and grottos were filled with a variety of objects -- "spoils and relics" (personal items Schwitters stole from friends and acquaintances). These nooks and grottos were sometimes obliterated by future additions, leaving them existing only in the memories of the earlier versions of the work. Schwitters considered the Merzbau on principle, an uncompleted work that by its very nature, continued to grow and change constantly. (<http://www.artsprite.com/resume/javascript/merzbau/Merzindex.htm>)
- vii) Anthony McCall, from "Notes on Duration", wall text as part of Long Film for Ambient Light, 1975. For more on this work, see Lucas Ihlein, *Attending to Long Film for Ambient Light*, in Adrian Heathfield and Amelia Jones (eds), *Perform Repeat Record: Live Art in History*, Intellect, Chicago, 2012.
- viii) Robert Smithson, 1973, "Entropy Made Visible", interview with Alison Sky, reprinted in Jack Flam (ed), *Robert Smithson: The Collected Writings*, 1996, University of California Press.
- ix) This is perhaps seen most strongly in the work of Gordon Matta-Clark, whose philosophy of practice (making precise cuts and incisions in condemned buildings) was heavily influenced by Robert Smithson.

Chapter 2.4: PhD Essay Evaluation

Commissioning two bodies of writing about my work has provided an important way of reflecting on work. Darren Jorgensen discussed the relationship of the ‘fold’ (formal investigations of collapsing spaces) works and the airport runway series (translations of airport ground markings). Prior to Darren Jorgensen writing about these works, I had considered the works completely separate and exploring different realms. The ‘fold’ works’ being essentially planar formalist works, which examined the idea of dynamic spatial collapse and extension using a range of media such as timber and steel. In these works, a dynamic examination of activating space through sculptural interplay of line and planar elements is explored. These objects exist in relation to themselves with little reference to one another, other than to the formal enquiries of artists such as Tony Smith (1912-1980, American Sculptor). Darren Jorgensen draws connections between the spatiality of the airport works and formal folded sculptural forms in ways I had not contemplated. This was helpful, however I disagree with the work being suggested as literal interpretations, for example where Darren Jorgensen says, *‘such a precarious balance, such a suspension and floating, are like aircraft without passengers’*.

In the text of Lucas Ihlein, two critical points emerged which had a significant directive on my thinking about this work. Lucas Ihlein discusses ‘entropy’, which I interpret as having direct correlation with the notion of ‘resistance’. Lucas also made a remark about the film work being ‘like a moving image scrapbook’. Through this comment about the scrapbook I was able to draw direct connections with the teachings and time spent with Eduardo Paolozzi and the work with sketchbooks for which Paolozzi is renowned.

Chapter 3: PhD Publications

Chapter 3: Three Publications

Three publications were completed as an integral component of the PhD research project; these publications are broadening of the dialectic of ideas.

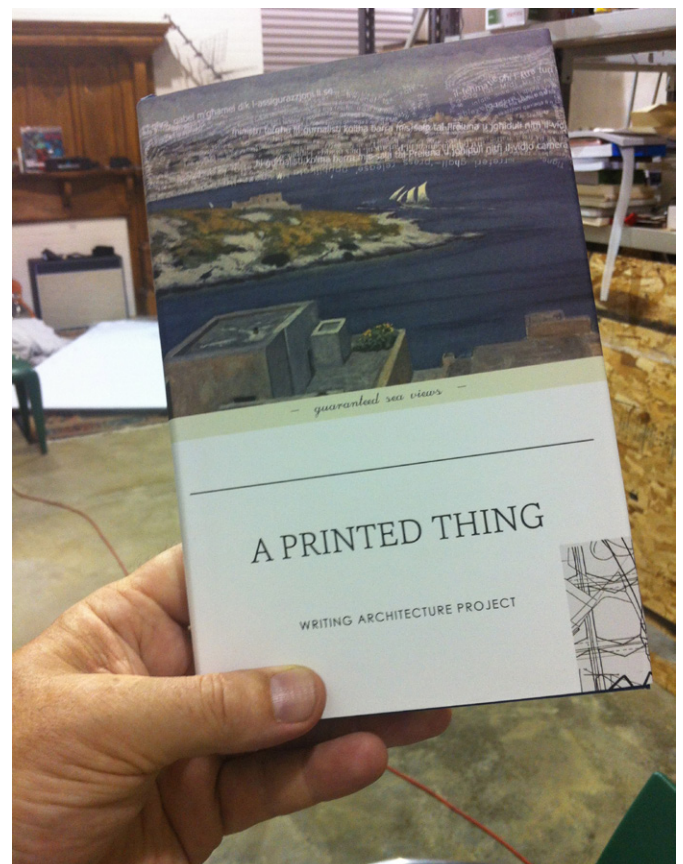
Chapter 3.1: *A Printed Thing*

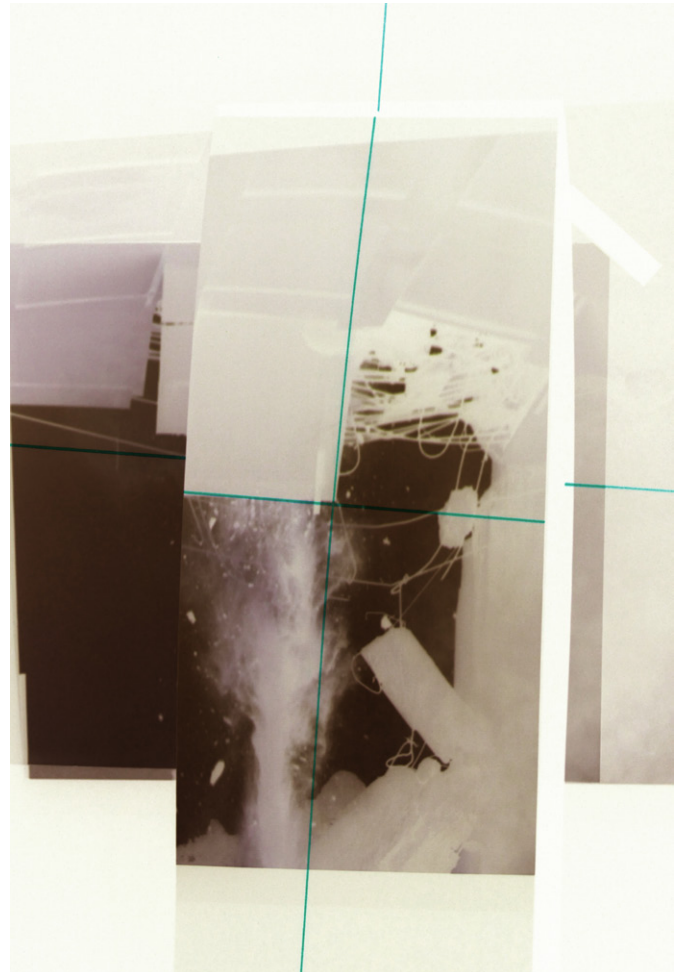
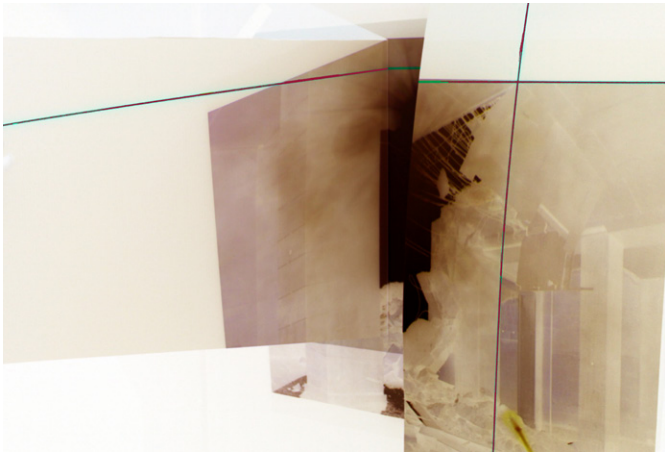
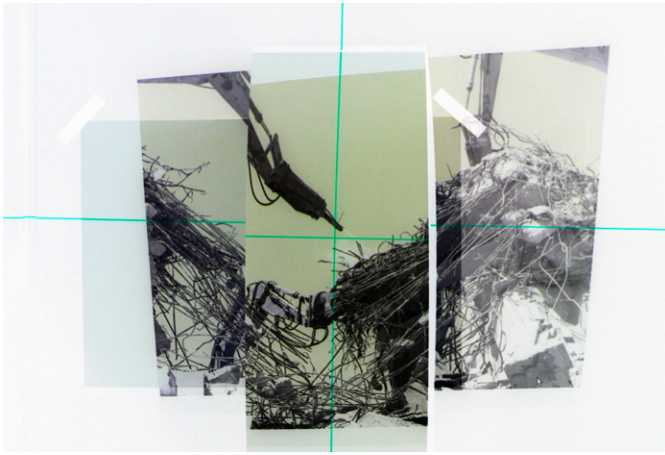
A Printed Thing, includes an essay on drawing in relation to three projects that formed part of the PhD research, it is in graphic form, drawings, photo collage overlay and text, discussing the dialogue between myself and PhD candidate Riet Eekhout. In the essay we discuss drawing through a process of collapsing structures and drawing as a means of dialogue across distance. Drawing as a way of thinking and recording without specific outcomes in mind. The essay *Drawing Out Collapse*, pg. It is part of a publication by Architecture Project, Jon Tarry and Riet Eekhout (AP Partner), published a chapter titled, 'Drawing Collapse', in 'A Printed Thing', which reveal an approach to various projects which explore the currency of drawing and photography as a means of record of process of change. The drawing photos and thinking through the text includes the demolition of a recent (1970) concrete gateway entrance to the City of Valletta, the capital of Malta. Jon and Riet through Architecture Project worked with Renzo Piano and the plans of the de-restoration to make way for the historical bastions of the city to be revealed after centuries of obstruction. This will form part of City to make space for the new Parliament Building.

Architecture Project (AP) has produced a book entitled *A Printed Thing* to commemorate their twenty-first anniversary. "When an architecture practice undertakes to commit itself to print, what is the result? Here is one, an architecture practice attempting to lay itself bare - open submissions, a project defined by its content. This then is the result. A 'book' of comment, theories, illustrations, photography, prose. An act of definition through experiment. A printed thing." *A Printed Thing* is the attempt of an architectural firm to express itself and to describe its vision without using conventional architects' tools of communication such as plans, drawings and

models etc. The book consists of a collection of essays by colleagues and friends of AP, whose work "wraps itself round the work of centuries". Tackling varying facets of architecture, tracing trajectories that are derived from specific discipline or vision, be it that of the architect, the critic, the educator, the artist, the writer or the anthropologist. <http://www.bruil.info/book-a-printed-thing>

Konrad Buhagiar, editor, *A Printed Thing*, 2012, Progress Press, Malta. Edition of 1000





Riet Eekhout

Chapter 3.2: *In My Beginning Is My End*

The catalogue accompanies an exhibition titled, *In My Beginning is My End*, at the Australian Urban Design Research Centre, (AUDRC), Perth, 2012. The exhibition was at the invitation of Professor Richard Weller the Director of AUDRC. The premise of the show was to place the design ideas for the new Perth Arena by Architects, Ashton Raggatt McDougal, (ARM) and the documentation of the destruction of the old Perth Entertainment Centre, the tow building located on adjacent sites. The catalogue to the exhibition features the contents of these two working methods. The catalogue is a durable account of this moment in this place.

*Extract from the catalogue for In My Beginning is My End. 2012
Infinite Ruins.*

Perth City oscillates between forces that are static and those that move rapidly and simultaneously. Creating a place that is culturally stable and sustainable requires an acknowledgement of the enduring existence of others within our social and ecological interconnection with place over time. The Perth Entertainment Centre (PEC) occupied a site for just over 38 years and given the average lifespan of 20 to 25 years for buildings in this City, that's is a long time. The PEC was the primary live performance venue that was built in 1974 and demolished in 2011. For the last 10 years of its life, the venue was unoccupied with the exception of a live-in caretaker who maintained the indoor plants, cleaned the carpets and curtains and ensured all the technical facilities were in pristine condition in uncertain expectation.

*Ask people in the street about the PEC and many will have a story to tell about their first concerts, the bands that influenced them and dates that marked their lives. Many people went to see artists perform and, along with preachers and beauty queens, the spectacles make an impressive roll call of the world's finest and most unusual. These events were supported by an all star cast of skilled technicians, lighting and sound crews, confectionary and merchandise sellers as well the roll call of support bands who played and either vanished or went on to greatness. Perth has an uneasy relationship with its history and local popular culture is victim of this denial. For many, the performances required standing in long lines or sleeping over at the entrance for the best tickets: the mark of a true fan. The memories remain vivid and, for some, profound. As the author Julian Barnes says "History is that uncertainty produced at the point where imperfections of memory meet the inadequacies of documentation" (Barnes J. 2011, *A Sense of an Ending*, Cape, London, pg. 17). It was during 2011 that this recording in photos and text occurred and I returned to the site sometimes three times a week to record the PEC being taken down.*

Initially I wanted to work with the shell of the building with the idea of creating an ambitious and fitting finale: an experiential event that incorporated the phenomena that the building exuded when alive. Specifically I wanted to use sound, light and modifications to the built form including peeling, folding, cuts, insertions, and



extensions. However, these ideas soon met a wall. As a culture we seem struggle with notions of entropy through which everything breaks down. I decided on the path of resistance and to do what artists do and get on and do the work with what we have. This doesn't mean to just make-do but to be inventive, work with the default and find ways to enable a subject to 'tell the story only it can tell', (acknowledgments to William Yang). Subsequently, the recording of the building's last days found form and expression in similarly obsolete technologies: stills and moving images were made with a wooden pinhole camera loaded with both black and white and colour films as well as an early digital stills camera and a video-tape camera. Contrary to these superseded technologies a community web project, titled 'the final curtain PEC', offered an on-line forum for the community to share recollections, recordings, questions and images of memorabilia. The response was overwhelming with over 120,000 views and comments within a period of six months. During this time, the public shared memories of the sleepovers for tickets, first concerts, performances and meetings that shaped their lives.

*This exhibition, 'In My Beginning is My End', at the AUDRC, explores this in-between space of creation and destruction, of new media and old, of denial and acknowledgment and of official and unofficial histories. Coincidentally, the building being demolished (PEC) and the one replacing it (the Perth Arena) are located on adjacent sites. At some stages the processes of making and unmaking seem blurred. This exhibition explores the contradictions of people, associations and memories that are embedded in this public space. In 1979, the stage of the Miss Universe event collapsed, the crown(ed) went down but the shows went on and on, each time reinventing the 'spectacle'. This artwork presents a record, a partial text; a passing of the baton in an important and proactive cultural relay. Jon Tarry introduction to catalogue *In My Beginning Is My End*.*

Jon Tarry, Howard Raggatt, Richard Weller, Paul Carter, Geoffrey London, *In My Beginning Is My End*, 2012, The University of Western Australia, Perth.



Test Strip,
Jon Tarry 2011

Chapter 3.3: Twentysix Runways

A hand printed hand bound hand drawn artist book edition of 75 was produced as part of the Pin-up Project Space residency *Arrival Departure*, 2012. The book catalogues through drawings of airport runways and short fragmented texts a sketchbook record of the Airport runway project. It appears in this research catalogue printed in full.

Jon Tarry, *Twentysix Runways*, 2012, Artist Book, Pin up Projects, edition of 75.





Twentysix Runways

Airport runways identify places in a particular way; they inscribe the ground for aircraft to land and take off. This project examines the airport runway as a site of transition that transcends geopolitical borders moving within the political, the prosaic, and the poetic. Following a process of mapping airport runways as seen from a satellite viewpoint, the drawings exist as a flattened and unique code that identify places as a type of language or code. Using the runway drawings as a starting point, I have developed the work into a series of sculptures and films. As a result, this book reveals sketching as a compelling interest and site of experimentation that remains perplexing and inspiring to the process of making art.

An element of free form and interpretation exists within each drawing. Referencing music, or martial arts, there is an underlying structure that enables a level of improvisation. As Miles Davies once said: "I listen for what I can leave out". The drawing process provided a way to re-examine the template runways, which, in turn, created a breaking through and fragmentation of the surface and orientation while offering a level of expressive interpretation.

The texts in this publication are personal 'notes to self'; they are partial texts, incomplete thoughts, triggers and prompts. The words offer a way of processing experiences and recording. A number of these texts were written while standing in a line, slightly crushed, waiting to disembark a flight while others were made during a stop over in lounges waiting for the next plane. Other texts are speculations of place yet to be. These drawings and words play on innocence and unease.

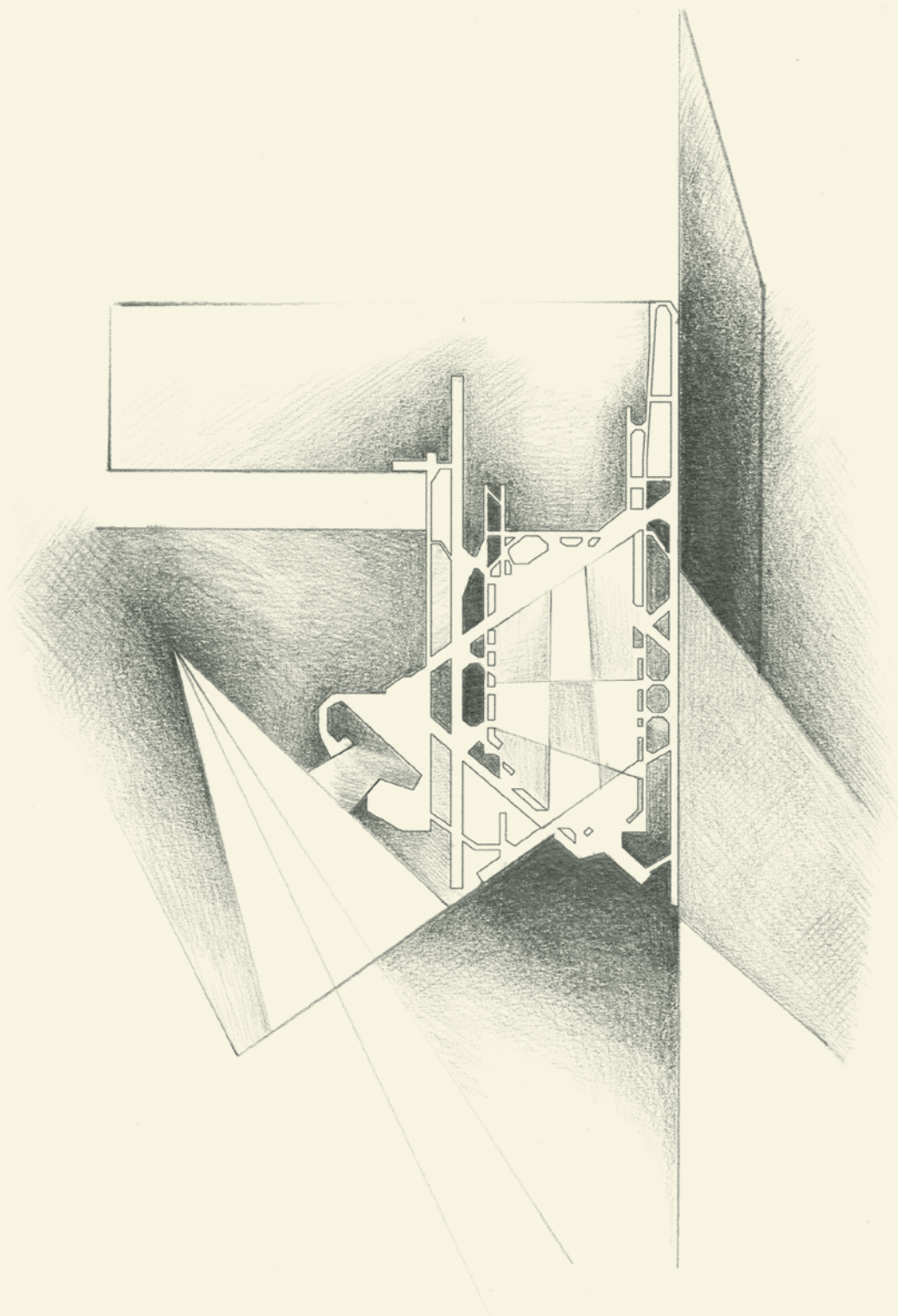
Each airport is identified with the international aviation standard three letter code. Each runway is in accurate proportion and is oriented north. This book is inspired by other artist books and specifically acknowledges: *Twentysix Gasoline Stations*, Ed Ruscha, National Excelsior Press, USA 1963.

Jon Tarry, 2012.

LHR

Heathrow, terminal, tarmacs, escalators, express trains from P-bear station, no tickets, no place, time to leave. Conductor says rush to new, T-five then sent back to old T-three at gate 23 C, over in the direction of 9 B for BA 78 flight seat 9 D. Crushed in the cattle dog lounge, mustered down the flight gate, welcomed at the door suited, pushed like before, belted in, toweled, safety tips for disaster, sleep at 40 thousand feet. Cloud dreams to nowhere.

Now here, nowhere, nowhere, canceled sound, pixel map for transitional moves. In-flight group grooves, up an' back in the narrow aisle, red wine plastic bottles, dimmed lights, seats back laid, through time zones, bored or less, places unknown, interior without edges, skip in the curtains, reading lights at midnight, miniature snacks. Overhead bags search for pens, passports, dutifully freed, touchdown soon please.

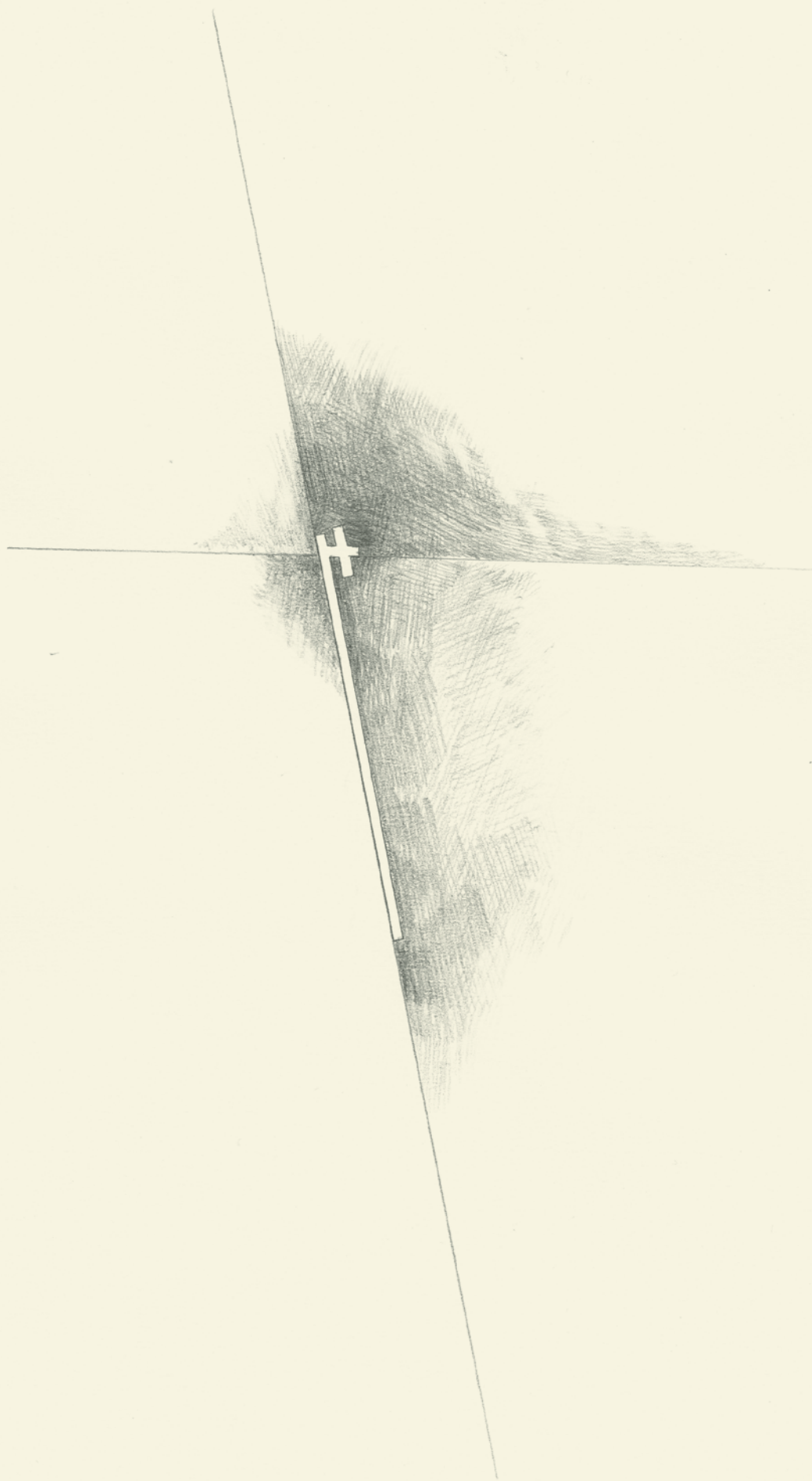


MJK

Shark Bay, a mercurial place. Turquoise blue, ultramarine, long arms reaching into the ocean stream. Breaching manta, deep mantra, Point Inscription, Cape Absolution, Cove of Resolution. sage and salt bush country, a language country for the Malgana.

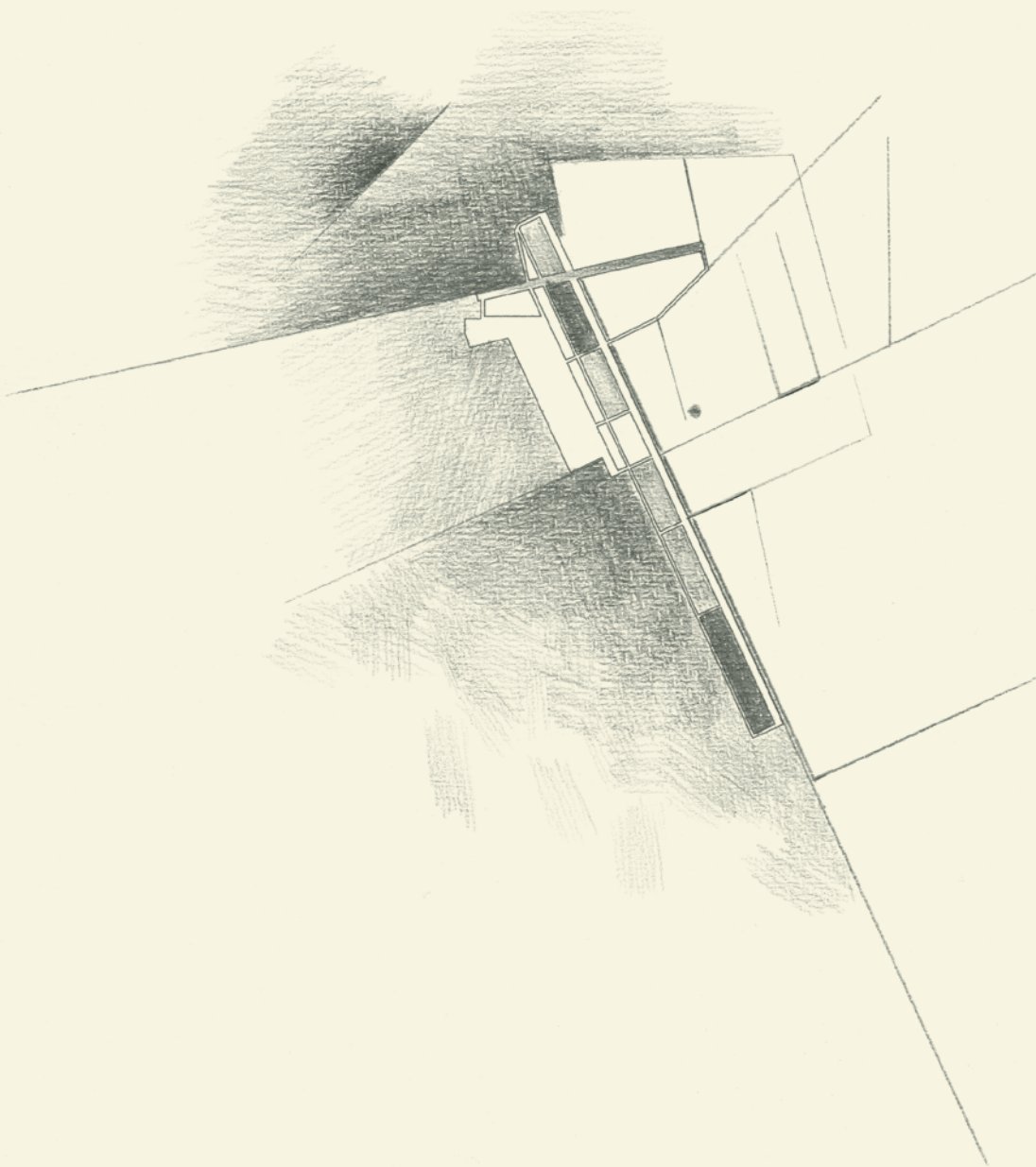
Way past the ebbing tide, airspeed gliding, in an' around an' over rough sawn cliffs, framed in shame in a glimmer of glamour, this wild edge of urgent passing, stalling, crashing, ghost-line wrecks. Swept in from above, landing on one straight landing strip, in straight, curving out, big land art ground marker, Smithsons coil saturation and sinking. Three-seater, no waiting, walk on with green John.

Bay with sharks in numbers pooled in schools below, graphite darts against shell sand, slivers of silver when seen from below. All power and presence, great white pointers, grey nurses, gummies with grimaces, whale sharks and bronze whalers. Sleek sonar cones, fins guilty pitch, motion capture eye that sees far and further than thousands and taking in the years.



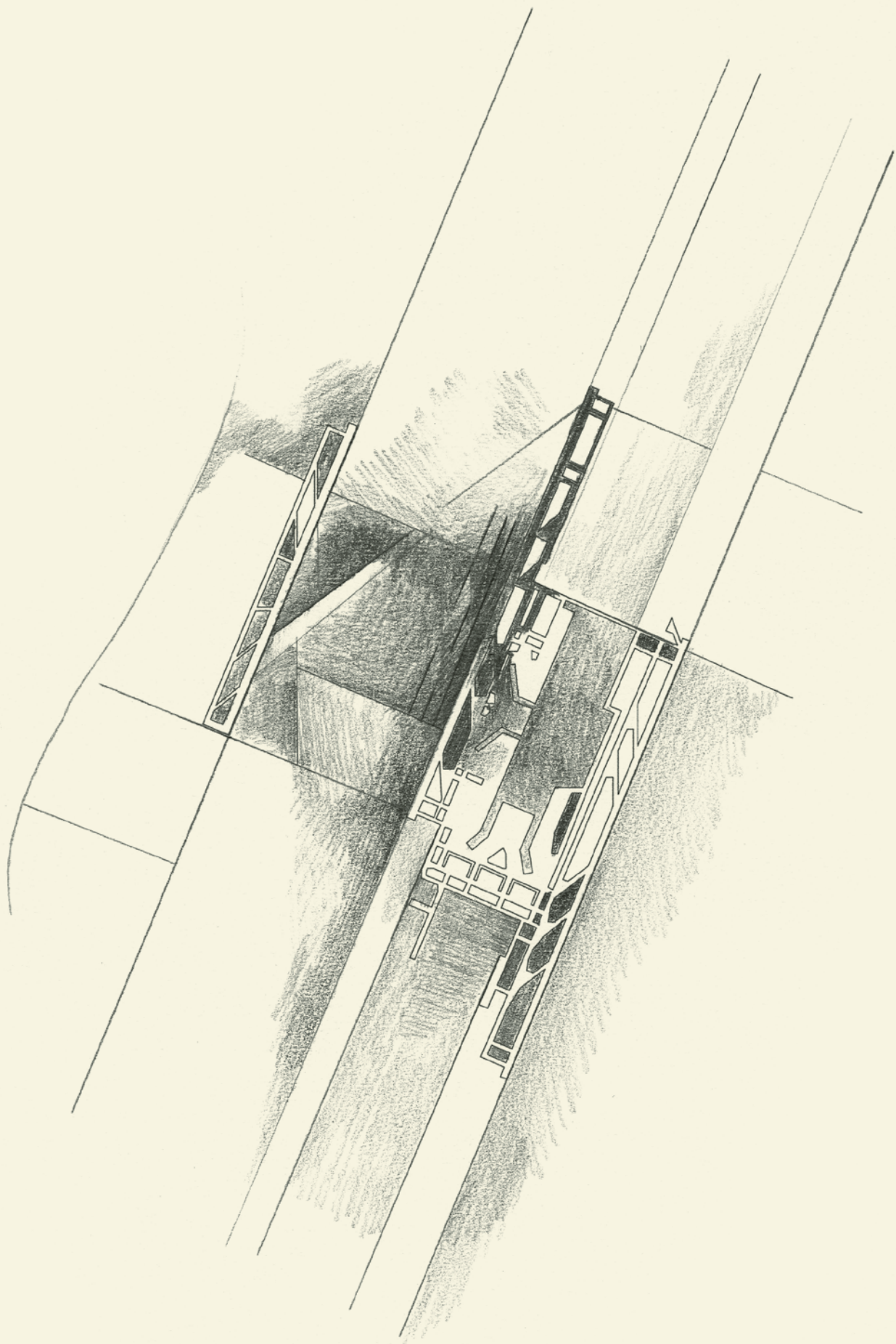
BSL

Leaving through the air, carry on wheels, reeling over stone. Airport
Swiss in France is glancing back, Germany. Basel triangular, city
of Helvetica, monastic type setters, Valium, Herzog & de Meuron,
Tangley, surging Rhine, six bridges, Klein Basel, Mattee Dee town,
Gingko tree, chocolate, rosti. Next Halt Schaulager hums the light rail,
next halt Basel Flugzeug. Mesh and steel, filtered place, crisp, and
sheer, Air Berlin for Berlin. Red hearts, coffee, seats.



SIN

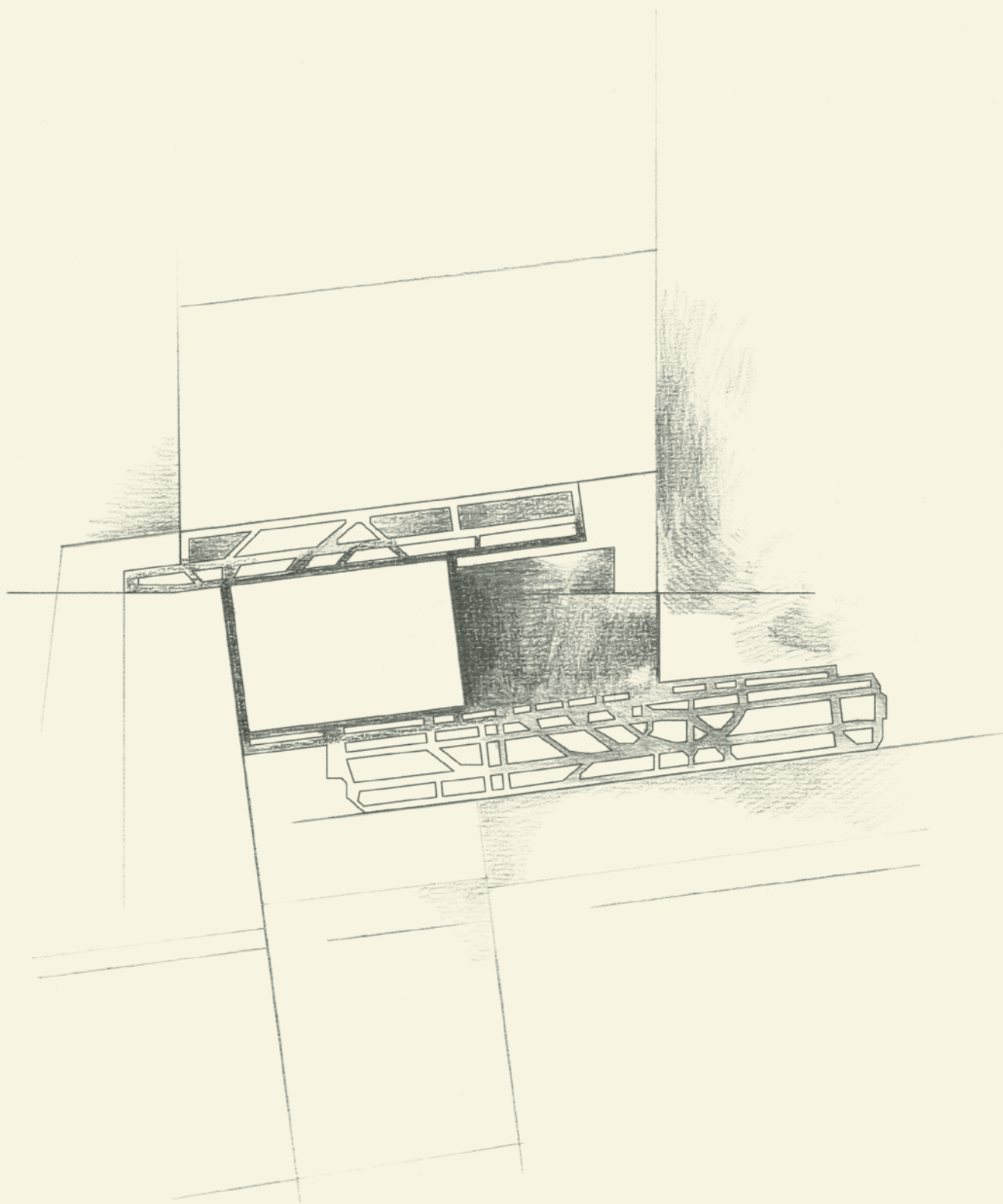
Morning tropics, shimmering island city, sweeping by, slow fly over, lay over. Rest and change from the resonator, vacuum pressured, super sleek, hi-tec pod. Beaming down to a strip, reclaiming land from sea. A new order, jasmine and orchid chilli city. Endless carpets, endless, paper fold, paper trees, plastic nature reconfigured, duty free, all you need, dried meat in rosey coating. A little corner store for knick-knacks and late things that one loses and needs then forgets and finds, a just-in-case store. Break out spaces, the cactus garden bar, a place to commune, get a sing sling, hear the rush of flights unseen. A butterfly garden, enchanting me in, spellbound, flutters, different flight paths, no seat allocations, nature's facture. Black ones, two light pinks, ultra marine in threes, what an effect, fast tiny, woven intermingle mesmerizing schmetleings memetics.



LAX

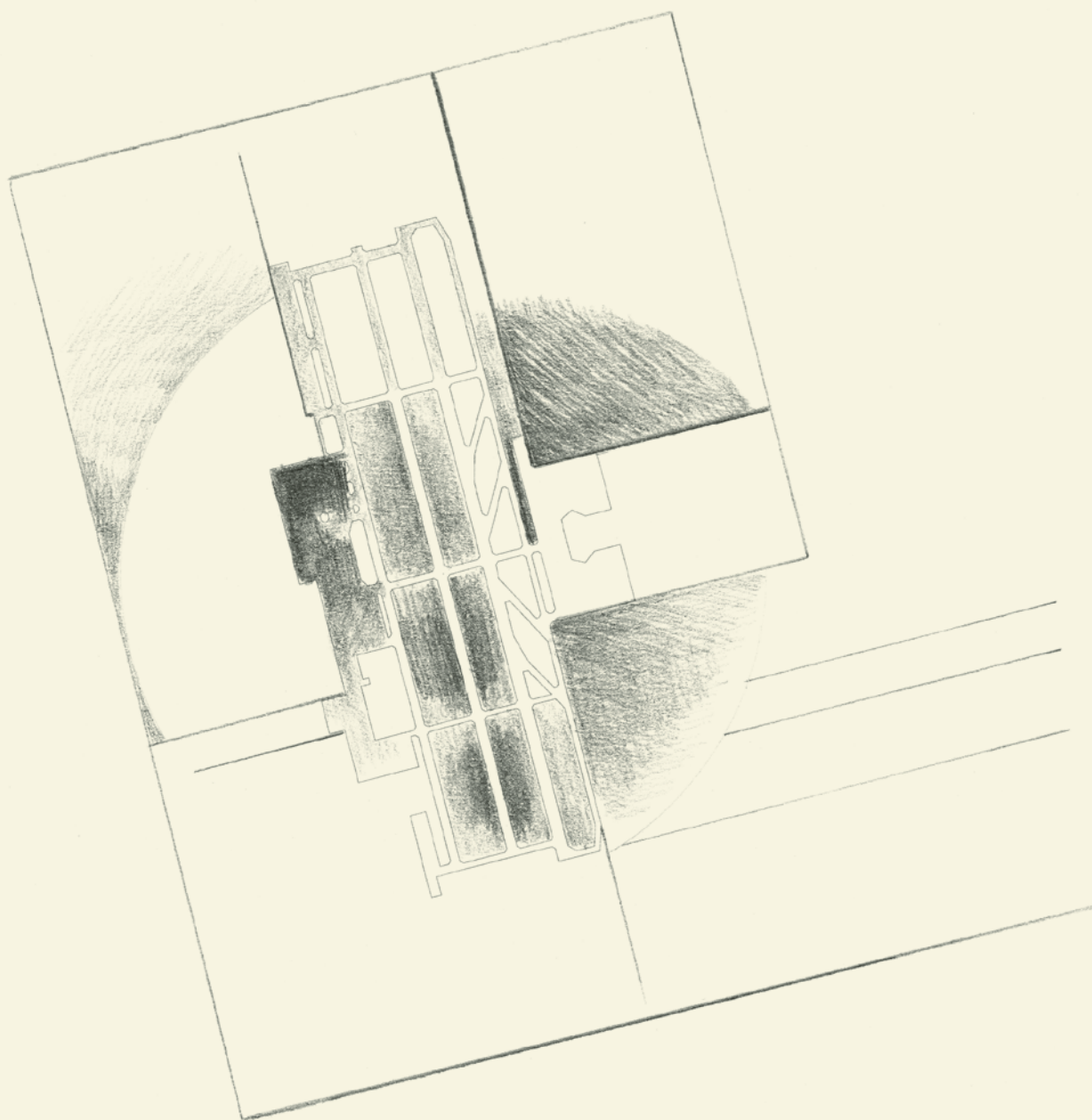
LAX the big one, urban wash across the pacific planes to the Santa Monica Mountains, free wheeling down freeways, fast tracking, cross streets, Case Study Eames, Banham, Ruscha, Hopper, Ed and Dennis, where this started on 18h an' Montana, Abbot Kinney and Ocean Park, skid row, skid marks and skate row. It was Ed Ruscha 26 Gas Stations, every building on Sunset Strip, some swimming pools. Los Angeles, leave if you forget to believe, stay it's not a place for loneliness or one ways, it's all made up and laid down in the tracks of the red car line, the 10, the 405, PHC one. Everyone knows this place by code EL AH EX. Not far from Cloverfield and days of McDonald Douglas, LAX is its own small city of 50,000 residents and 60 million plus whom pass through each year. Irwin. Mayne, Frey.

'Welcome to Los Angeles International Airport, the City of Angels'.



SVO

Rodchenko texted before everyone was mobile, pre-emptive text and image without auto correct. Malevich monochrome painting to the point where it had to be reassessed completely; the constructivists. From the black square to the red square and back, somewhere between being here and being there and nowhere; now here. The lines are drawn, a structure in the making. SVO the lone runway on a massive square.



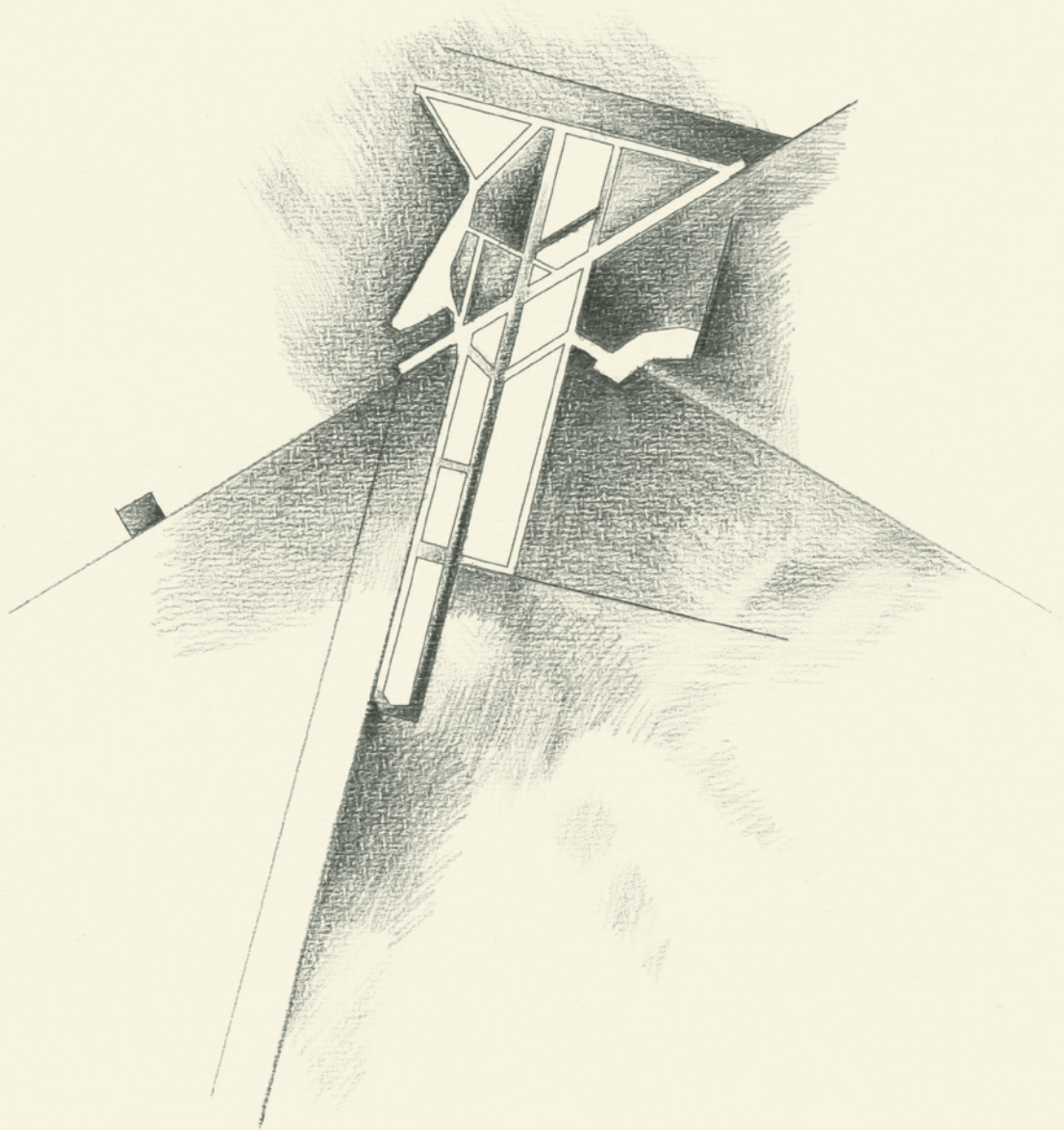
PER

Silver sands touching down, beach, bashed up bush, eucalyptus scent
modest moment in remote world city. Long gone and far away, a home
and away, when away. Cultural peninsula, primary rock of grinder man,
four legs, sweet sliver grasses, golden and all that glitters. In tears of
the Sun, to fill river of Swan, shacking shore, pastiche in a seeding city
of few needs, shiny towers, brick tile 'burbs and gated urban fortresses.
Place of re-creation, we're flying high while some heave-ho, don't let
the world know, 'cos it's liked here, this way in far-'n-away, where the
wilder things grow.

New City, new obsessions, the shock of the new, wonder lust that's
not that new, though its gotta be new, like it's new, it's purest newest
newness, is far too new, but who knew, they knew, you knew, I knew,
they knew, even if it's old its made new or partial but no one really
knows, that's all that's known, there are no knowns, only unknowns,
know what I mean? No, no known knowns unless it is a completely new
known. Some knew, I didn't know, neither did another. Yet still it was
to be known, I knew it, get rid of it, if it ain't new or a known known, its
gotta go, get proven before it's let in, something new in the West,

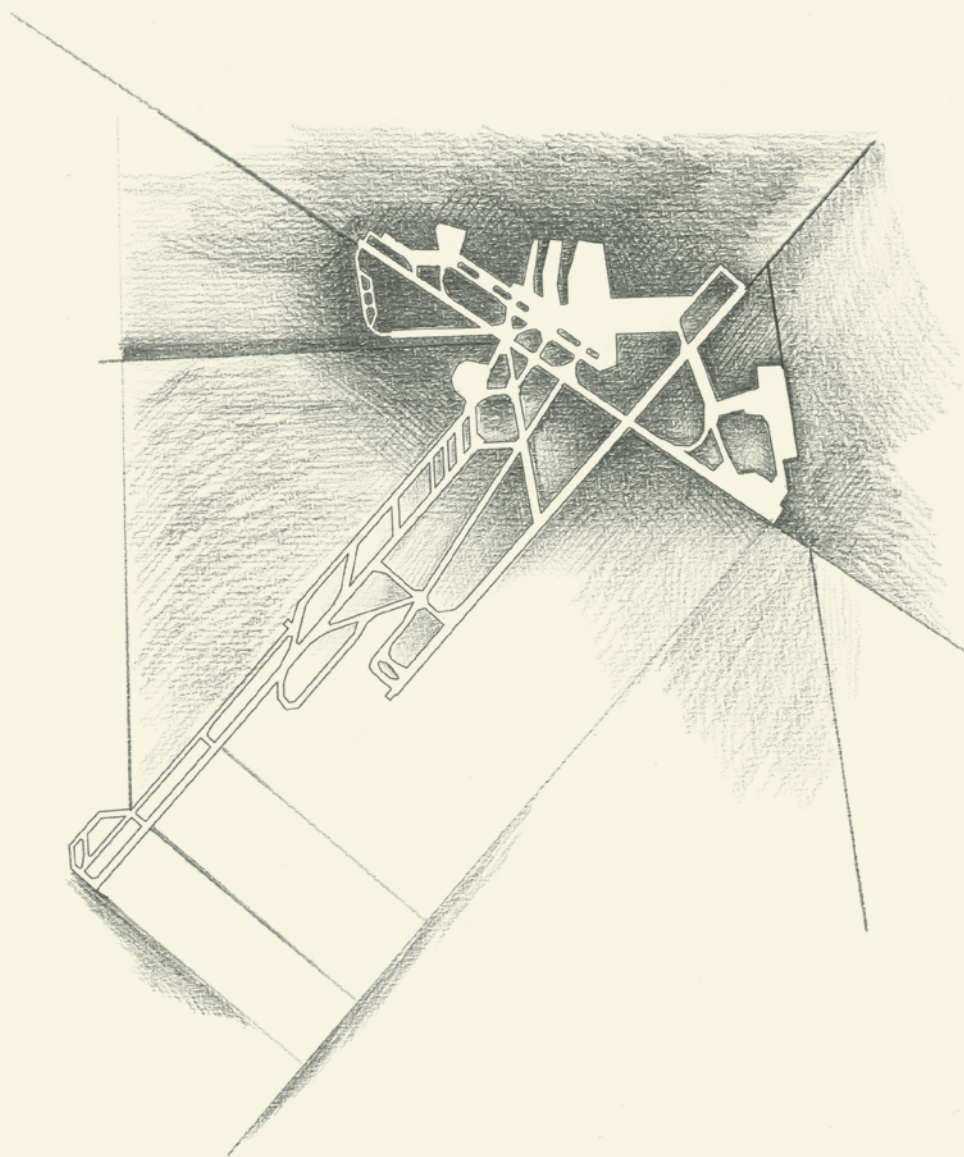
There are ruins left in a trail of acceleration of the Boom. It's all
tumbling down, the Entertainment Centre being downed, a loved
place and a prize of love all gone or going. Who said no one cared,
you wanna read the final curtain epitaph, to cues and concerts, stages
and stooges, now this show's done demolition moves in for the last
performance, a machinery dance on stage in the aisles, bring down the
roof, the roadies have taken the stage.

Folks and friends, all calling callers anon and on. Great art town Perth
City, moving City, fly-in, fly-out workers, heading everywhere, airport
City of the Rainbow Bee Eater, swamp wallaby, Banksia, dugite, redback,
red clouds, red sails in the sunset, burning the midnight oil, sharks.



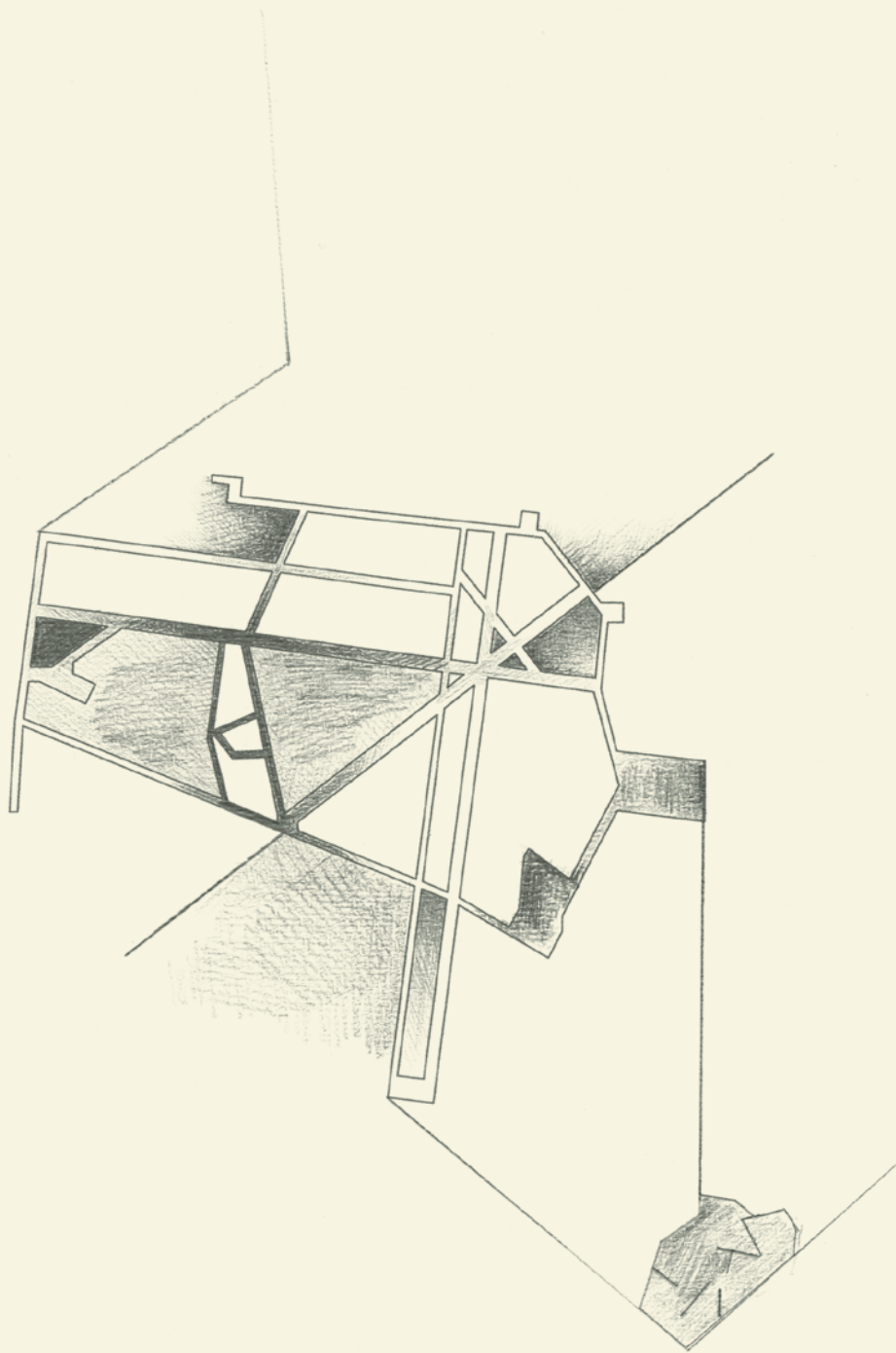
CPH

Sweat figure on the rock. As far as peninsula can see. A perspective
is given. Kierkegaard viewed world with balance and care. Whose
poetics take hold. Warm as grain in birch an' ash European oak
timbers. A light drifts closer to northern rays. A cool Viking stare.
On these the coolest of islands. Now for OZ its royalty.



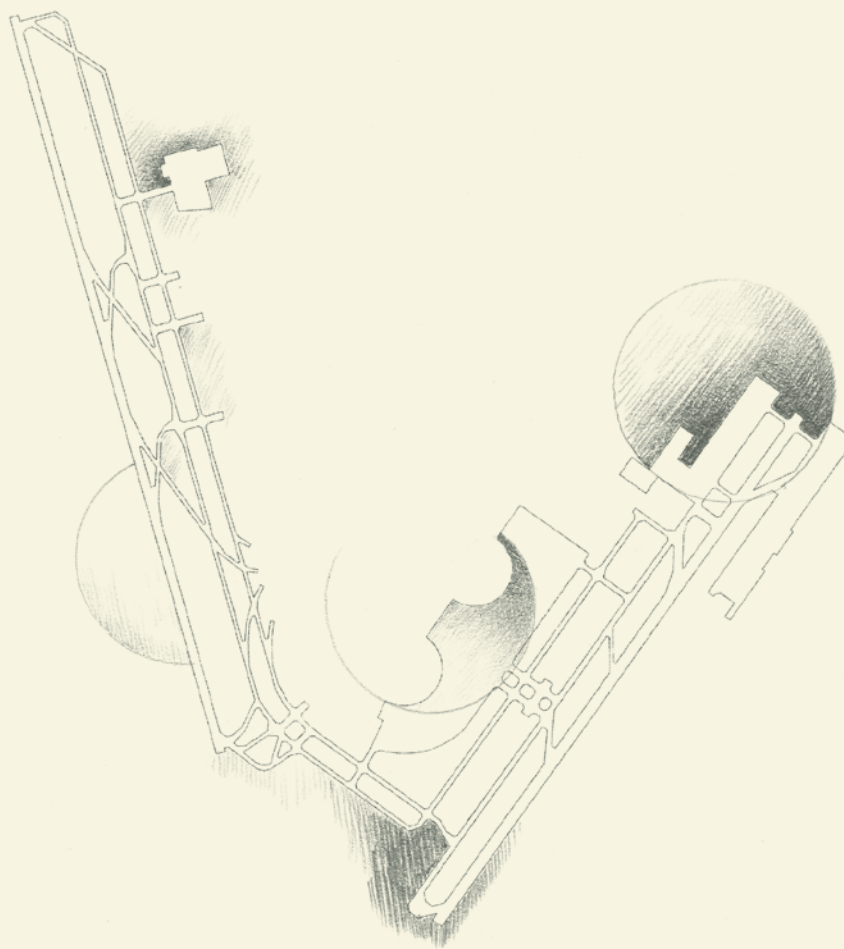
KEF

Erupting, molten lava spewing gas, steam bursting against the frozen
ice cap. Fizzing air fumes fuming, rugged. Iced space, cryptic chased.
What is the currency of this place? Oh Krona.



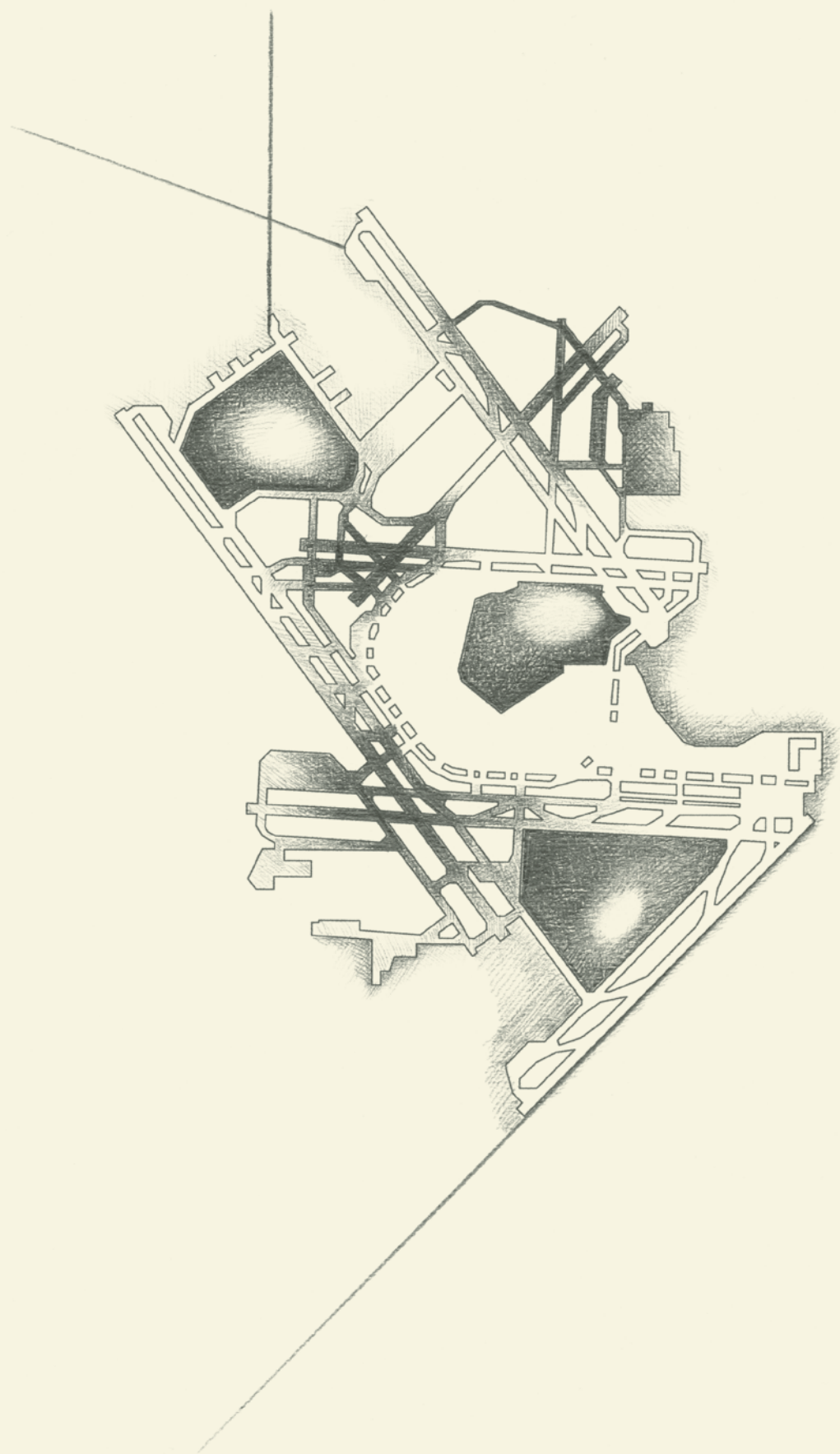
GIG

At the base and the summit, in the sand inked soil. Framed
drifting clouds, rolling over golden sun, placed within the distance.
No resistance, heat and passing. Caught on the wind, as though
spirited away. Fast and raw, blasted, pawed, pouring.



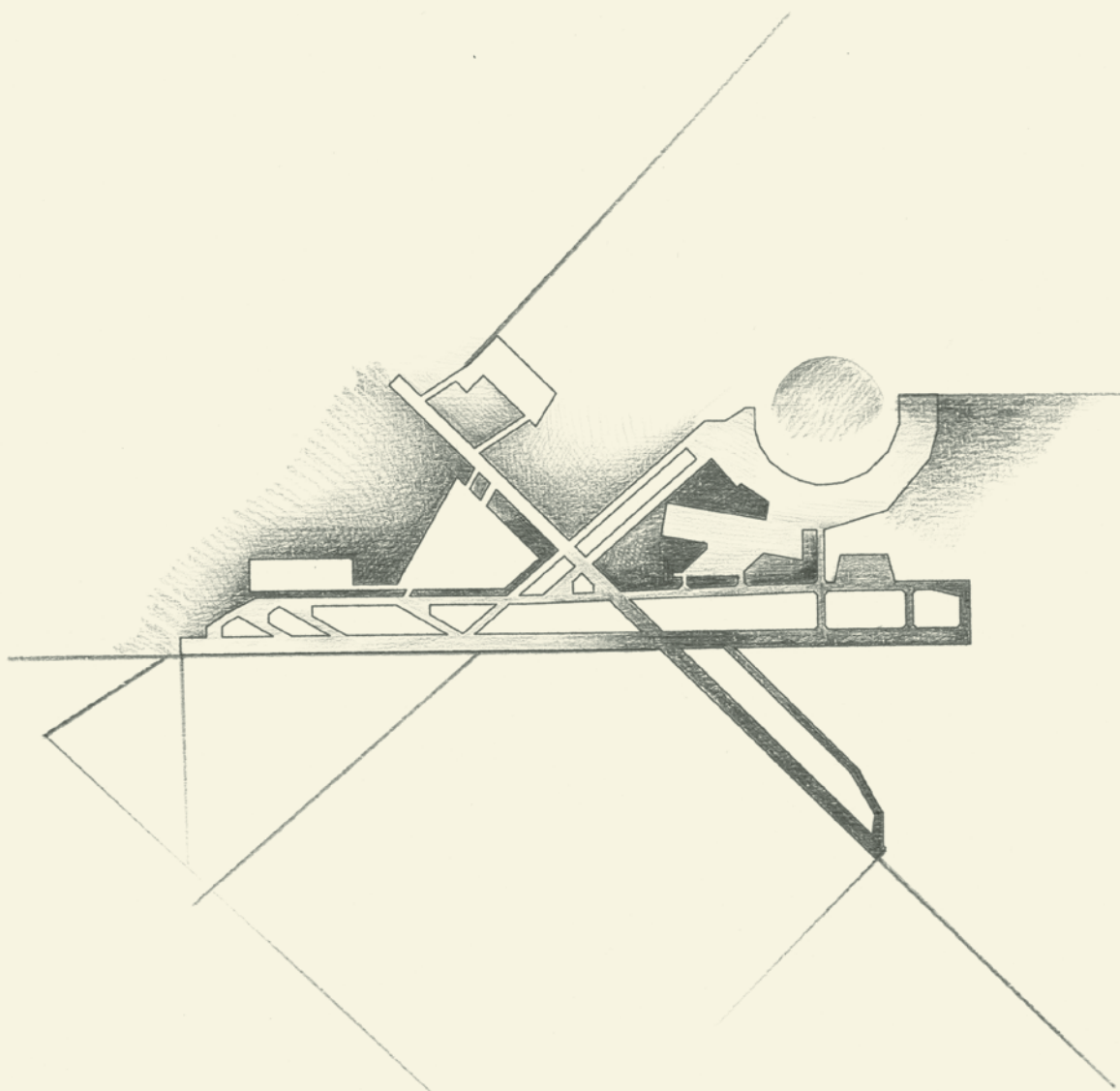
ORD

Keef says it's the deal man, its all about the structures. The blues back beats jazz-fusions about attitude an' free style. About guitars an' bass an' drums, a voice from beyond. The windy city with an airport or is that two. Chicago stacked city of Mies van der Rohe, now city of O.



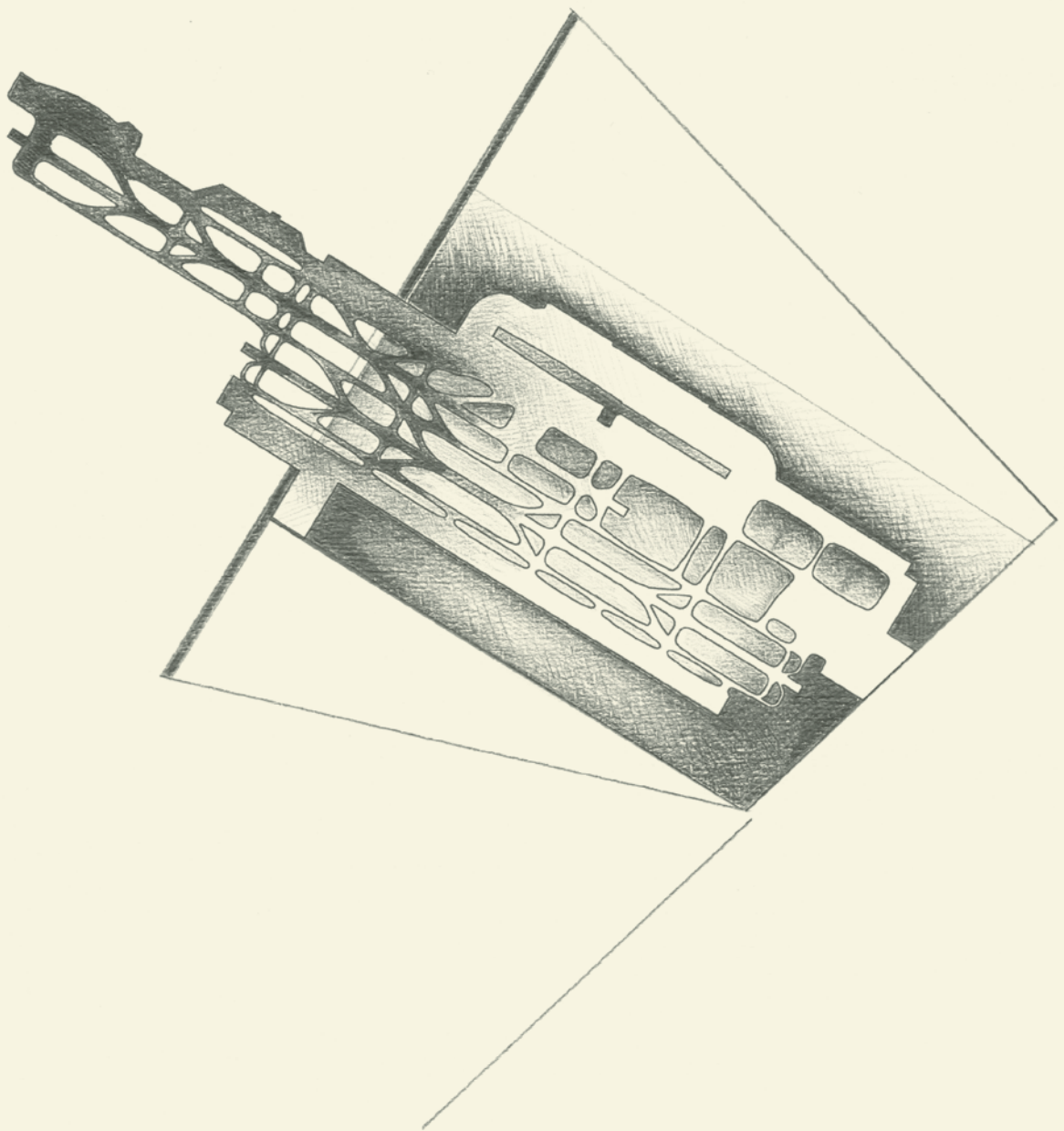
BOM

Colour it in, in pigments not pencil. In radiance vivid dust. A brilliance enhanced in neutral contrast. Death and colour, light and life, night of senses of day and tenses, past and only present. When first there, I was eight. In a faded colour-tone photo of a peach pale family of eight with thick winter coats gathered on the tarmac. Intense Indian summer heat. Heading into unknowns. Halfway point in a five stop over plane journey trans-global. The terminal ablaze with sensation, the scent of change. As every eye seemed to follow. BOAC stop over on route to Perth. A place that defined the term 'far away'. The stillness of colour etched into me, the orange magenta saffron.



DXB

Been there, on great runways scooped in over the edge of warm seas.
Shining like a new coin, fresh and urgent, as away from the past at
rapidity. Stones works well and chrome and steel and lights lining up in
cute rows on approach. So clear the night for more than a thousand or
for just one more, do buy, bye amore



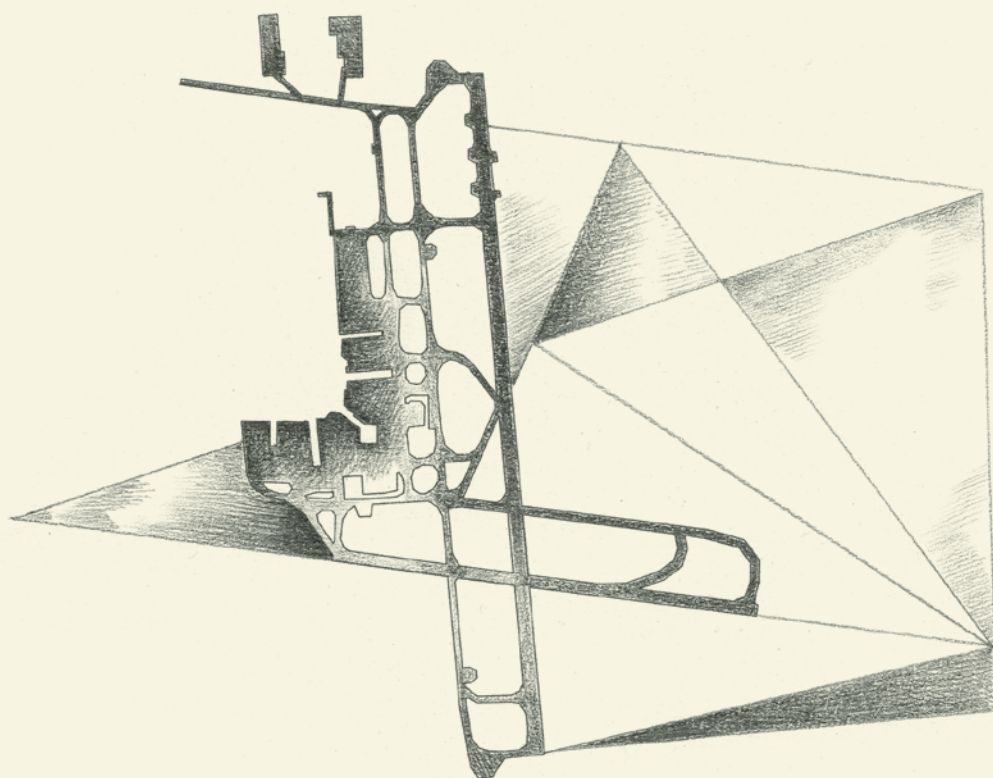
MEL

QF78 its all in code. Take off; get into a taxi to get away. Airport freeway, free port highway in a cab, yellow wave, red stick, scraffiti bridge, swooping on the MCG, untamed unnamed Docklands. Yarra snap to the grid, grey interlocks gridlock blue, stone moan. Causeway Hotel, warm room, crisp sheets, folding corners a sign 'welcome to the world's most livable city', down to the street, ally backbeat, tarmac truckle trams roll on. Oh Building Eight, cold fold facet, green seam amoeba, window kick, zag flash tile, zigg brick brack lines, inside out, crunched an' bunched back in elevator.

Came in over Westgate another day, Melbourne burning in Boyd's sunset. Eureka Tower golden flash of the Gee as a full moon swung as pendulum marks time near the 48th floor. Hunters and Collectors sing about it like Little Red and Nick and Roland.

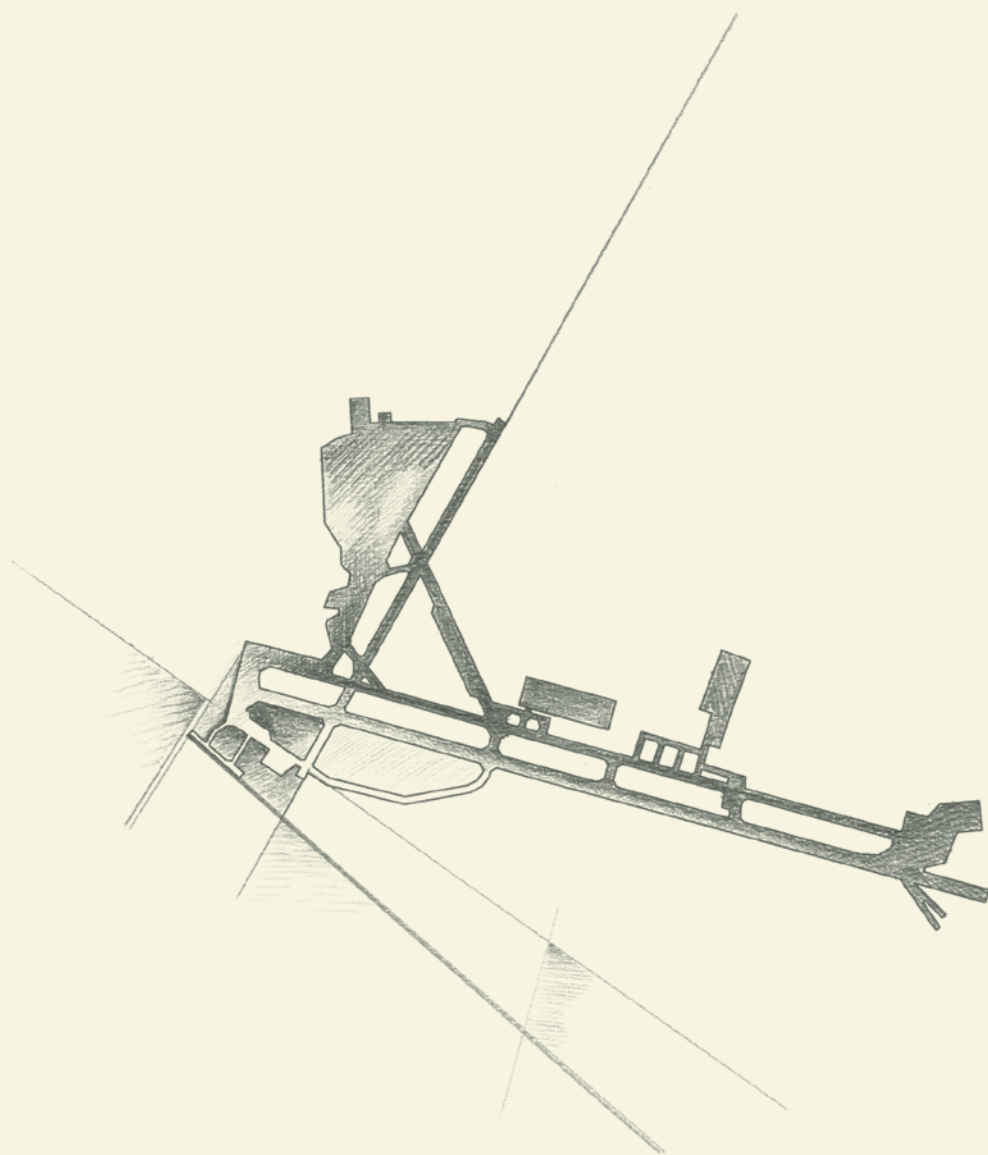
Meet at the Bahr, later at the Blak, checking in new ideas, here in the shadow of recognition, the uncanny, structuralist film space, constellation theories, no noetic, 'who saw the cow'? Sight, site, sitings, sit, time split, ethereal, art, architecture. A time framed, challenged, undone, unhinged, renamed, sunk or swim, talk now, sing, again an' over. Plenary holding out a journey near complete with talk of things in here, in life, laments of home, of hope, of new scope, transformations and places.

Back packed, carry on, back in the yellow cab, bag and books, fragments, notes, head full of thought, now jammed in, back to the Tulla. Grey suits, black tracks and loose dacks, ugg, quick hugs, cashed up. Boarding time line, pin stripes suited, sharp skirts, brief bags, seen scanned, departure lounge, corridor caressing, moments in procession. Burgers for breaky, runway in the distance rolling green field, seat assigned, strapped in, 'would you like the Age sir'?



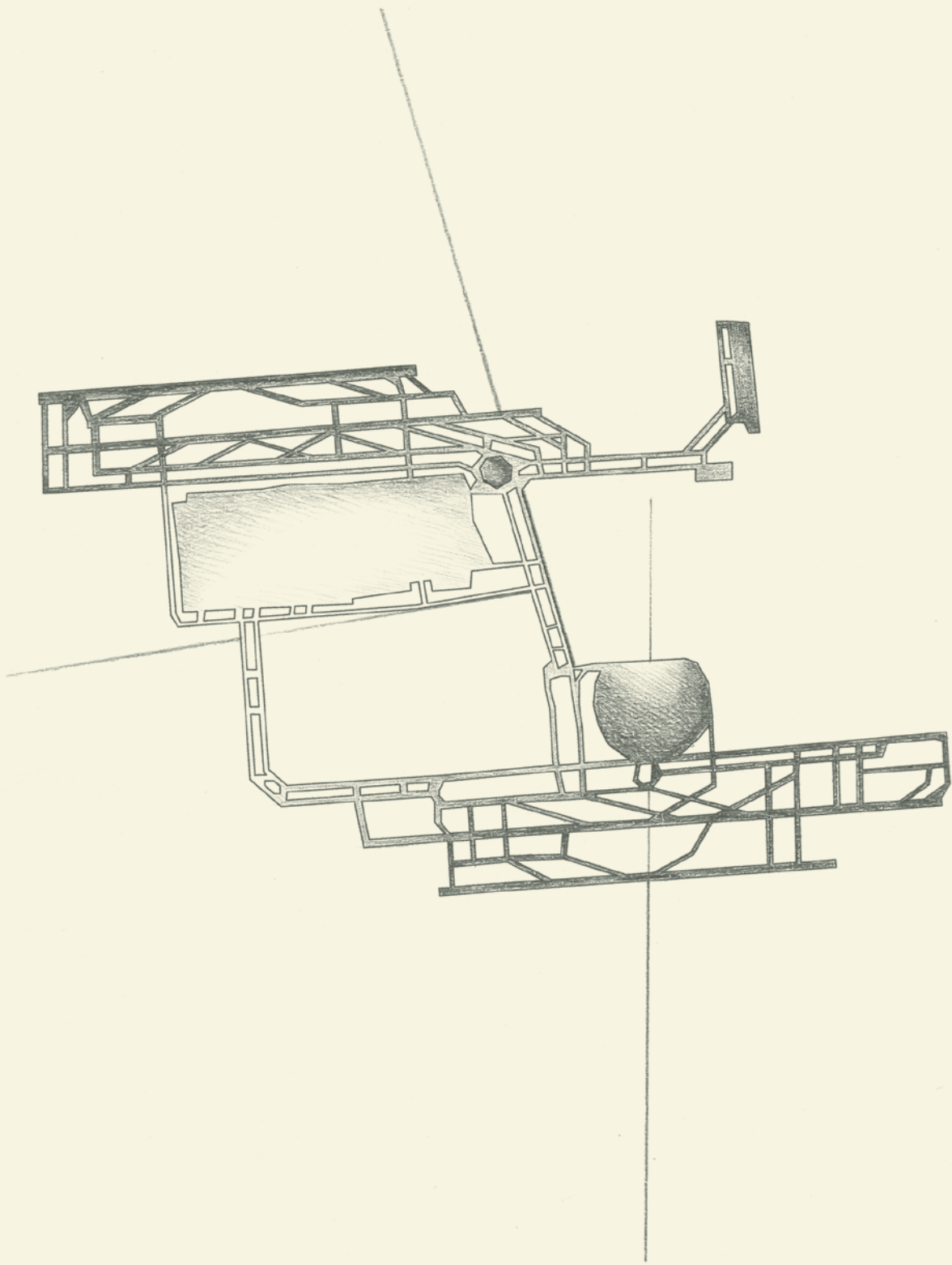
TIP

Deep drifting in rhythm sequence, deep in water, deep in sand, deep in people. Deep in demand. For all its shift and some, its back and over again in repeating undulations. In this time its times are taught and never over. Yet when the names of towns and cities ring they announce a pride of purpose and parent along, a longing.



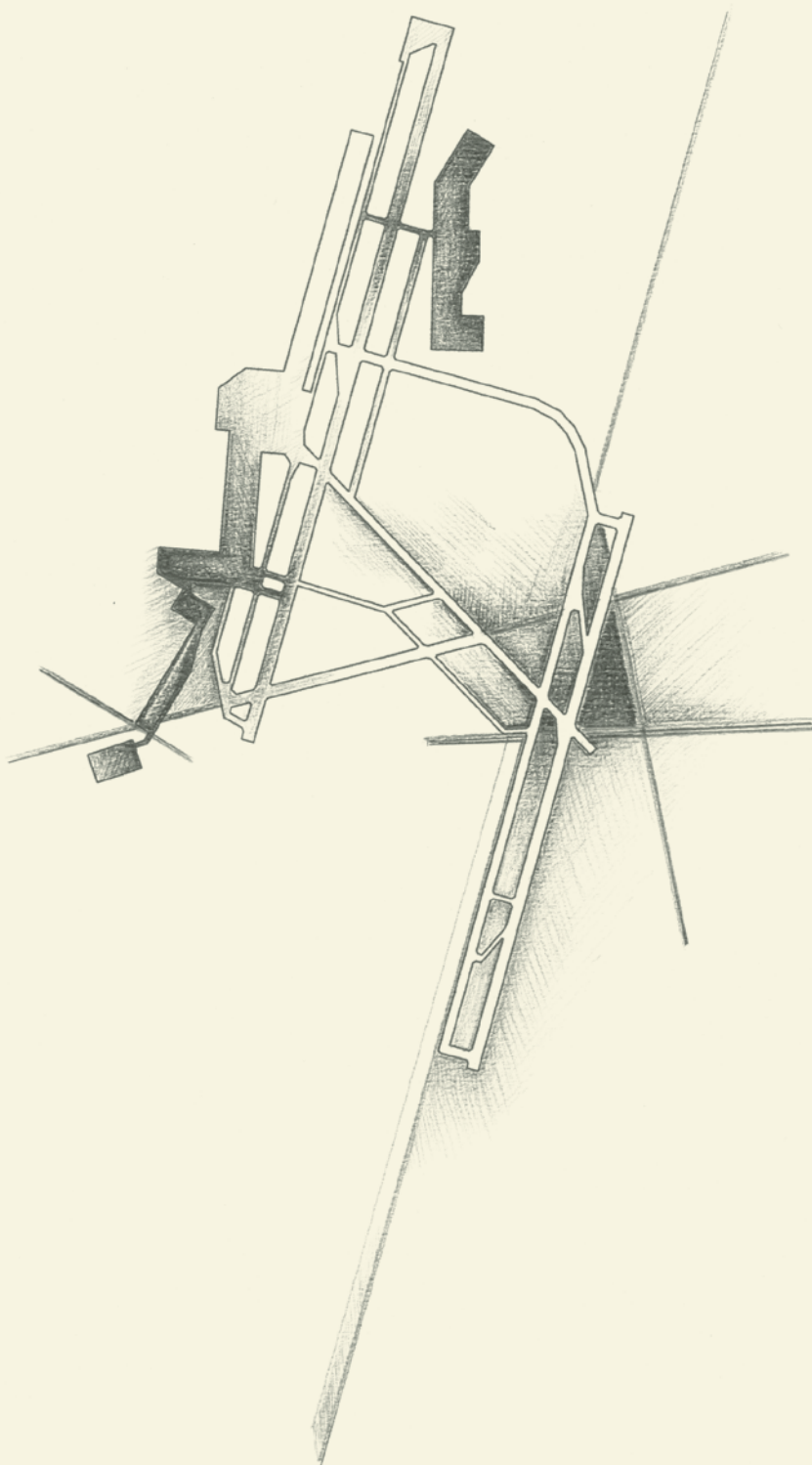
CDG

Paris, Pari, Par, on the left bank. Great artist place, literary, all the finest. Of revolutions and chrome helmets of firefighters. A cycle way through near a river that's sane, undergrounds and over lands, rubber tyres and bones. Crêpes, not kept, nice dogs, done slept. Oh Mona, will you ever stop looking out?



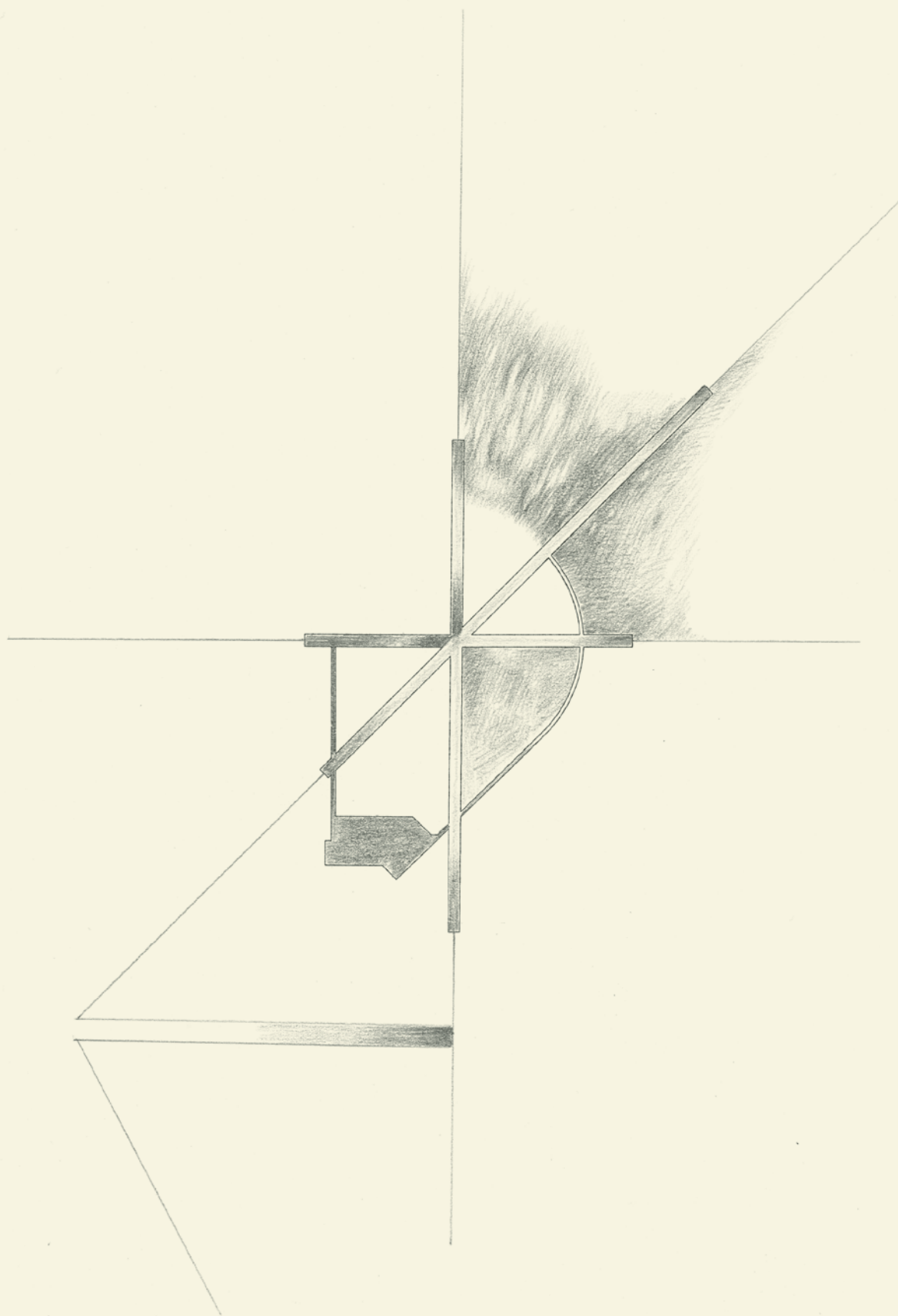
JNB

Africa, Capita, Gattaca. Heat rises from the tarmac, singed grass, frayed edge, hemline unraveling. Heavy paint lines cross the runway and back, thick rolled pigment, cracking, searing, shads. Big square on the ground, two lines leading one way, then splitting, patchwork and stitch, ring and bind. More gold, another find, tinted, a reflection, their absence filled the room, or mine, down with a dance on Sun. Golden one, or towers of power, ally of valley. Pride. Kentridge. Transitional drawings.



ALY

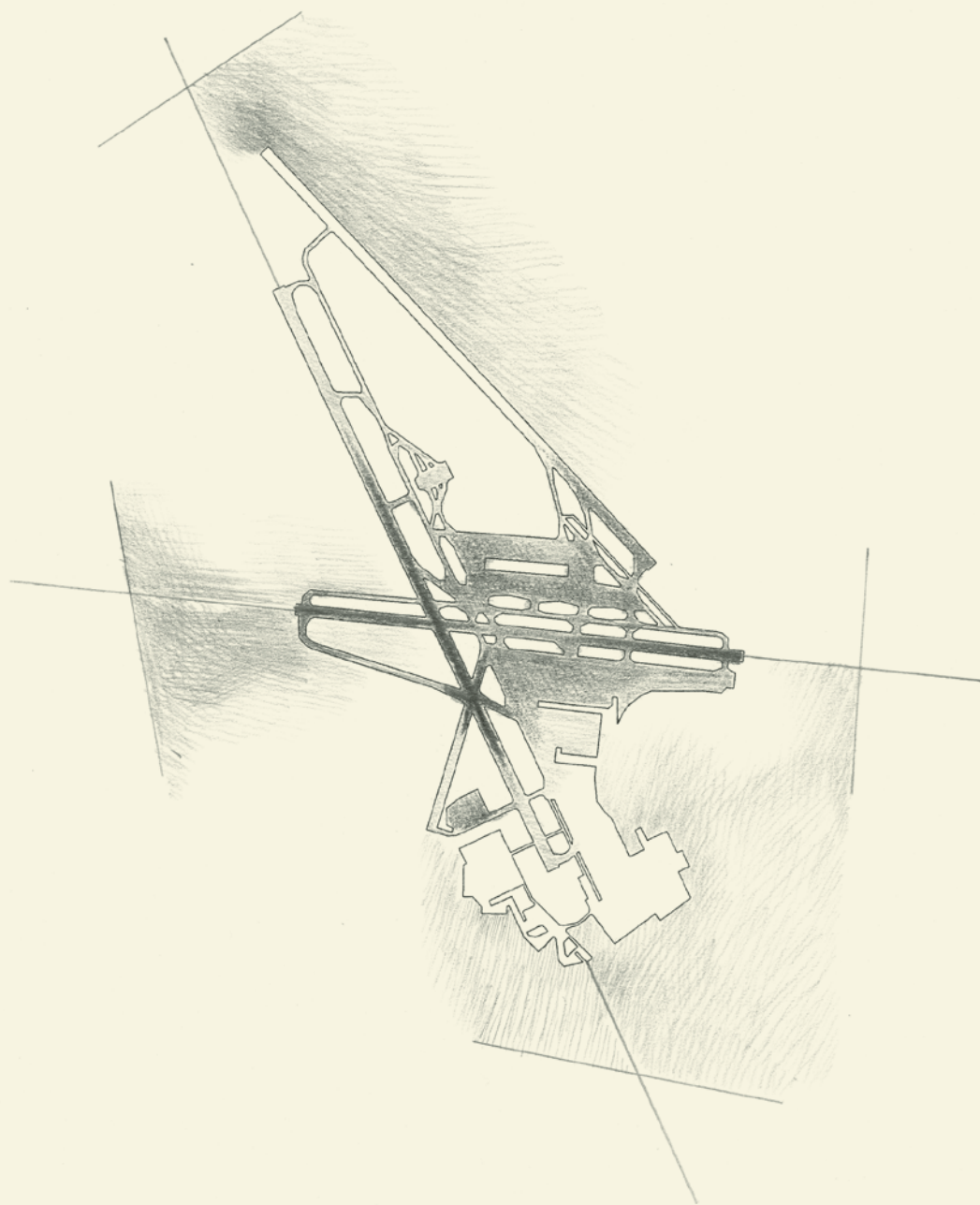
The spring, the source, Nile. The spring of 2011, in a square, it's been said. Standing for standing, still standing, for a voice. This hieroglyphs, logo-graphics, alphabet. A cursive language, sacred carving. These runways are like this carved into the ground. Offer transit to other places, other lives, other time zone, the beyond and after life right there.



ZRH

Empty on arrival, uniformity, concealed, lined tarmac, long taxi through passages of concrete glass blocks. A floating gate, all off now and everyone disappears rapidly into the distance, on a driverless train, with cows and sheep, a sound art piece confuses the unwary; is that a cow in someone's carry on? Not mine, a straight mouth, half smile of terror and confusion at being found carrying the calf. Along the glass and mountain stone, up stairs, everyone's gone again, no here is the pilot, just me and her, a sharp uniform, sharp shoes, flying shoes, good for controls, a precision watch, it is Swiss.

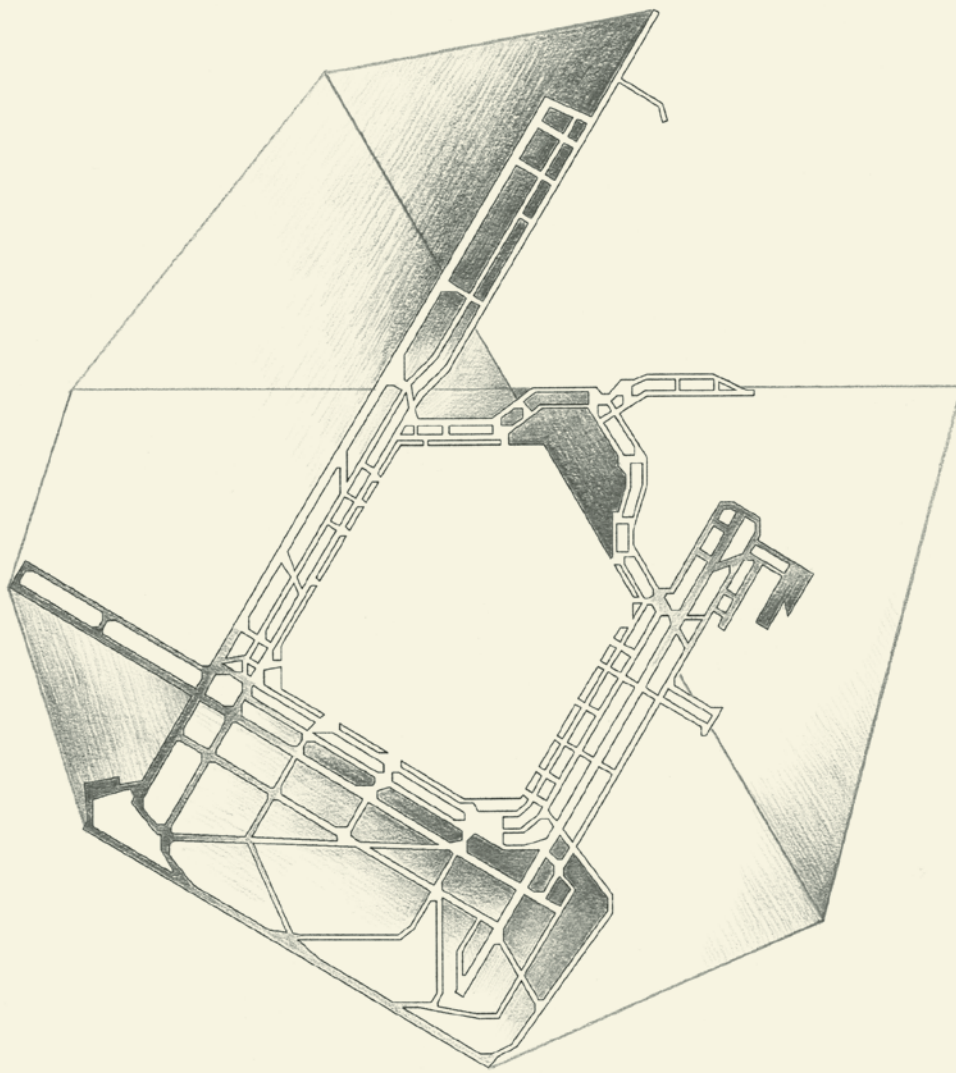
Round the corner, down and back, stillness, in the distance of less people but the sign says Ausgang, must be me, out this way. Do I need permission to go? Hold on in a queue, serious now, the guards are about. Black boots and striped shoulder bands, uniforms and ranks standing for the neutral state. It's neutral so why the rank, the hierarchy, the embedded order, infrastructure. Faced and passed through to the foyer, Sol LeWitt sculpture to ease the stress or add another puzzle. More watches, big time pieces, escalator down to the train tracks, the SBB Swiss rail, on time. Roll in cases, new seats, sprayed grey walls like faux mountains, more colour art pieces to delight. Out into industry and green fields and named town, Fricktal and Slumpf. One and a half hours of green, blurry cinema scenery, swishing by. Seamless scenes rattle on the tracks. First gasps of unfiltered air, Basel: home of Helvetica.



JFK

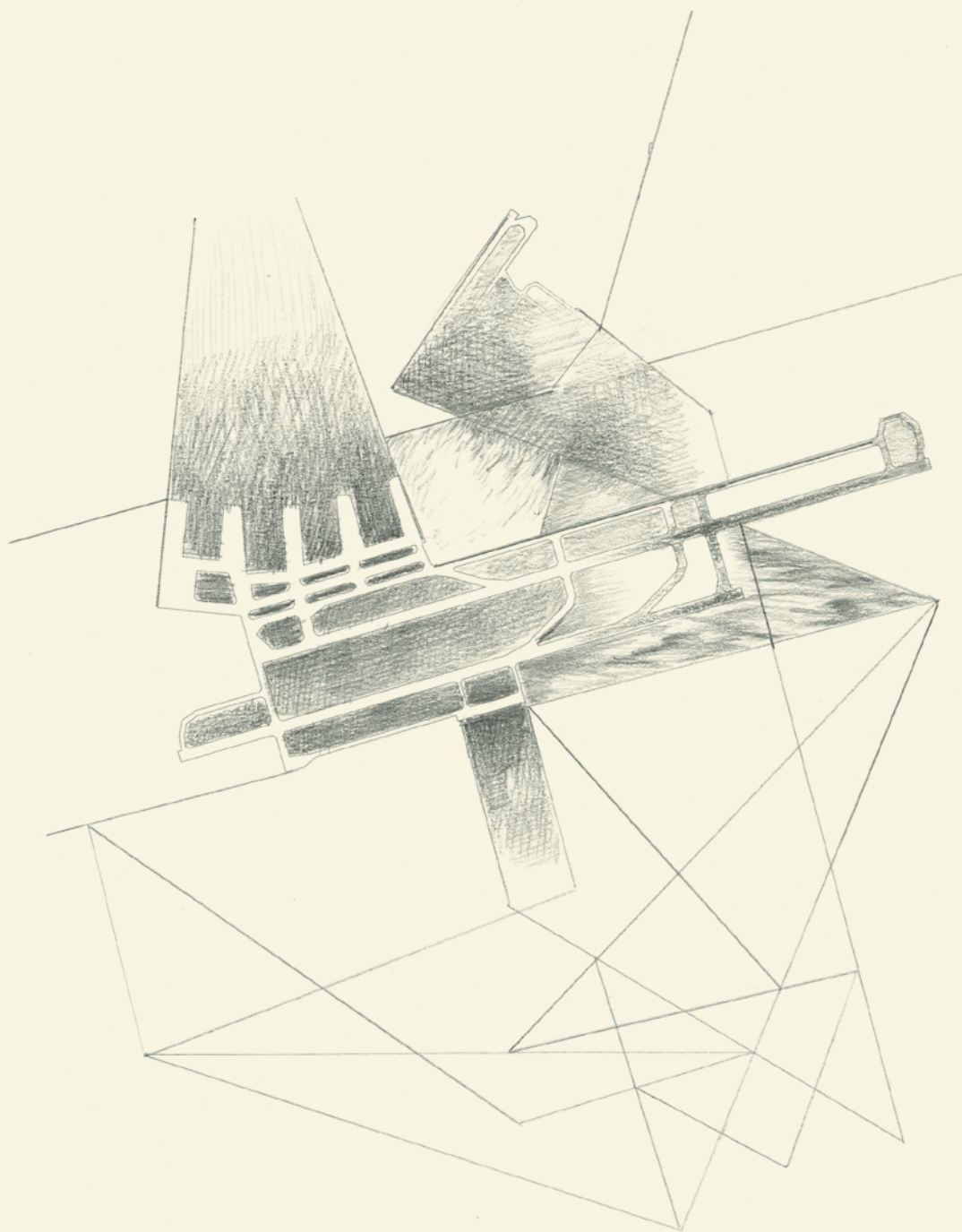
Touched the ground, touch a heart. Walked every street of
consequence. From grimaces in Gramercy. Two big beat streets
down. In alphabet city, numbers east and west. Uptown, downtown,
midtown. Big Frank's feeding me, creators inspiring. From the Brooklyn
boardwalk, Camelot like a dobro resonator. U would give it all in this
town. 'Til I leave and see again. I made a first film, was in a film, studied
at ACP, lived on 23rd street near brown brick and Alphabet City, walked
into an emotional wall with motional baggage. Met my great friends,
who gave and gave. It just leaves you with three words.

.....



GRU

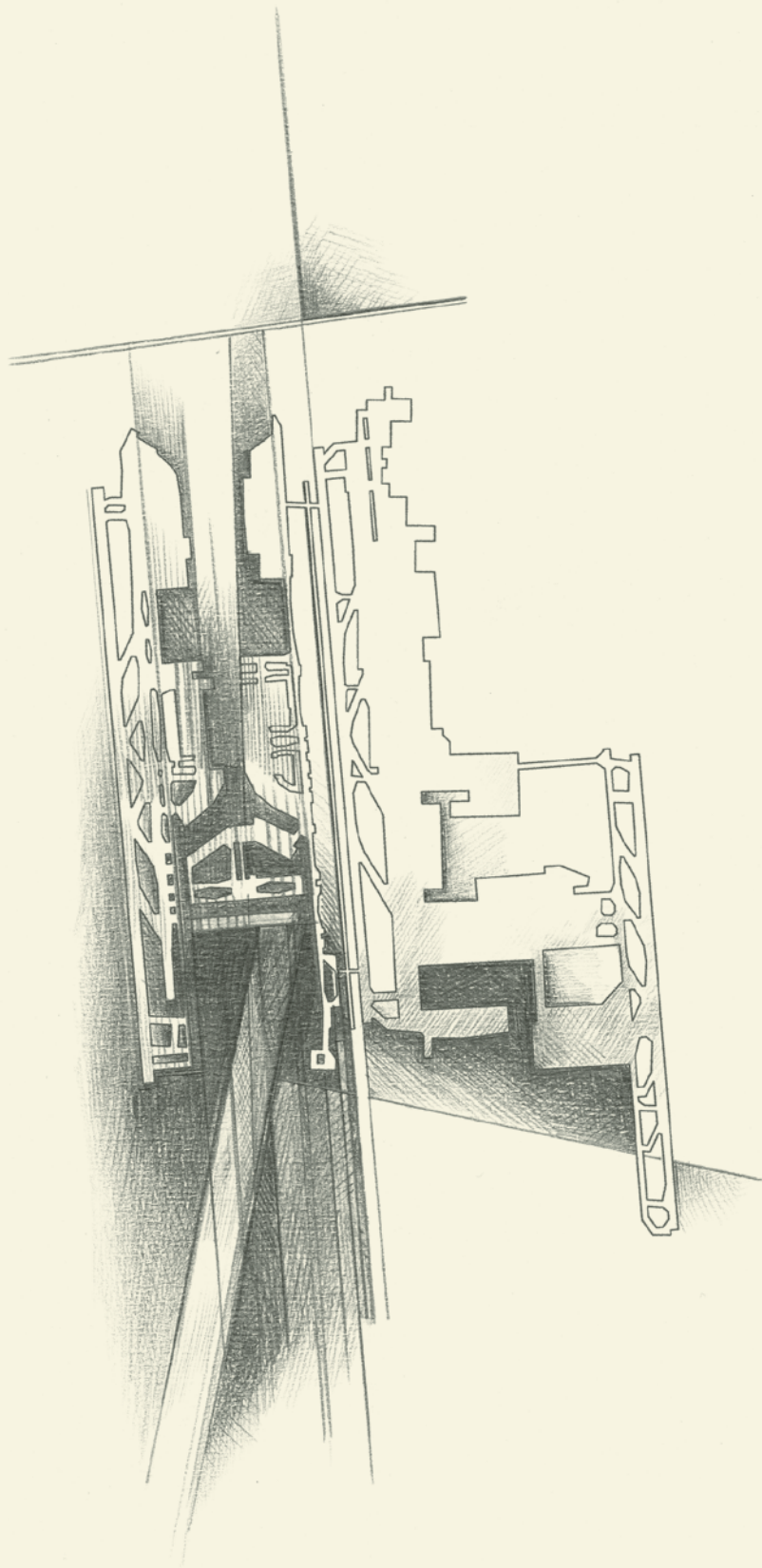
São Paulo, see Brazilia... aghhhh! Seen from afar, up close, in a splash. Time to dive into, with reverence. Place to shine, be of mind. Take out the take out, can't define. Leap on it's a wonder it's in a name. São Paulo like my friend DJ Cinder. Schving Schvinge Sing DJ Arch Paulo W.



PEK

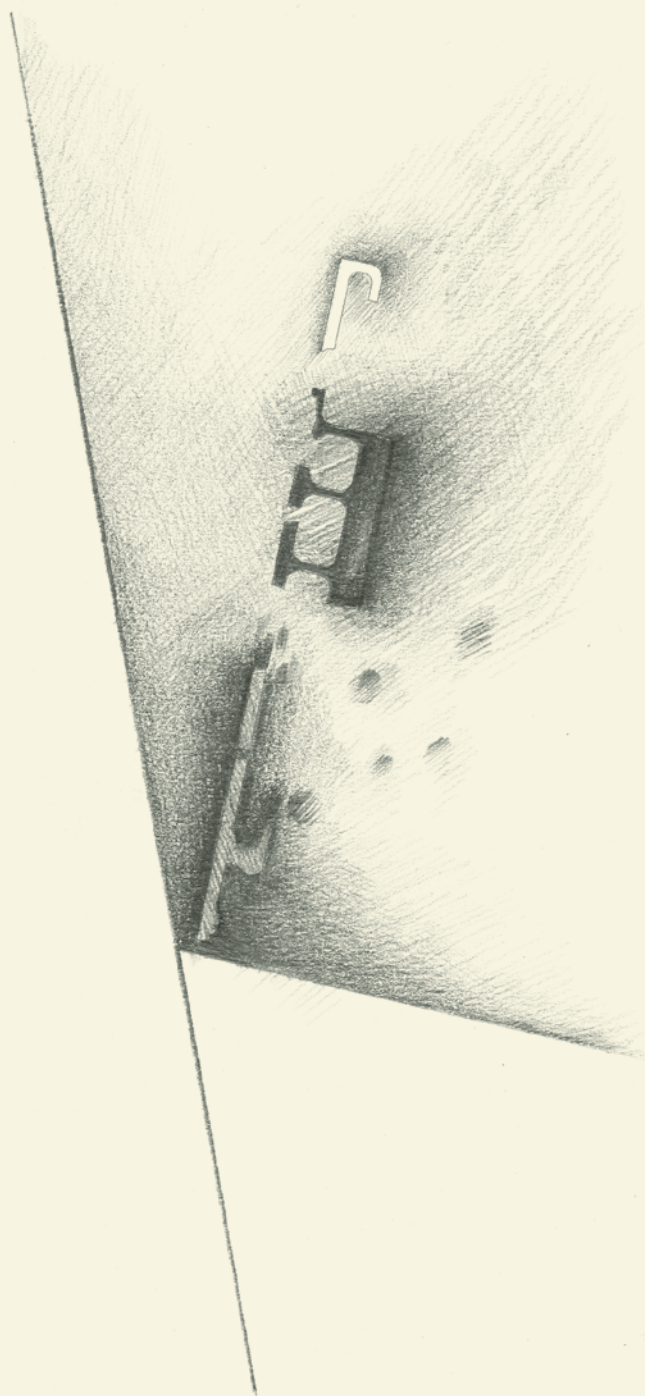
We are connected; half the Pilbara is going there. Ships loaded with red rock strung out on the horizon. More on the way, an endless procession. I don't know if Boom translates.

You have been with us, part of who we are. Year of the Dragon.



GZA

International airport, collapsed air space ground flight. Balloons on a stick, thanks Banksy unknowing, the walls of the closed garden of innocent. Bread an' ice cream resting on a ledge, torn towel, steep steps, intrepid leaps. Carried in the heart, sewn in a sleeve, in the earth is nowhere to be or leave. Canvas bag stencil text, in-bold 'international', 'relief'! Handing out chocolate now, not flowers, veggies, fruit, grain, cement, water, first aid, books or pens, telling a story, to build lives abound, do we need candy cane? Crammed in-between the in-between, walled in wailing, within nearby a dead sea, there a low point on the earth, we will have the highest of hopes, does anyone remember 'Hope'.



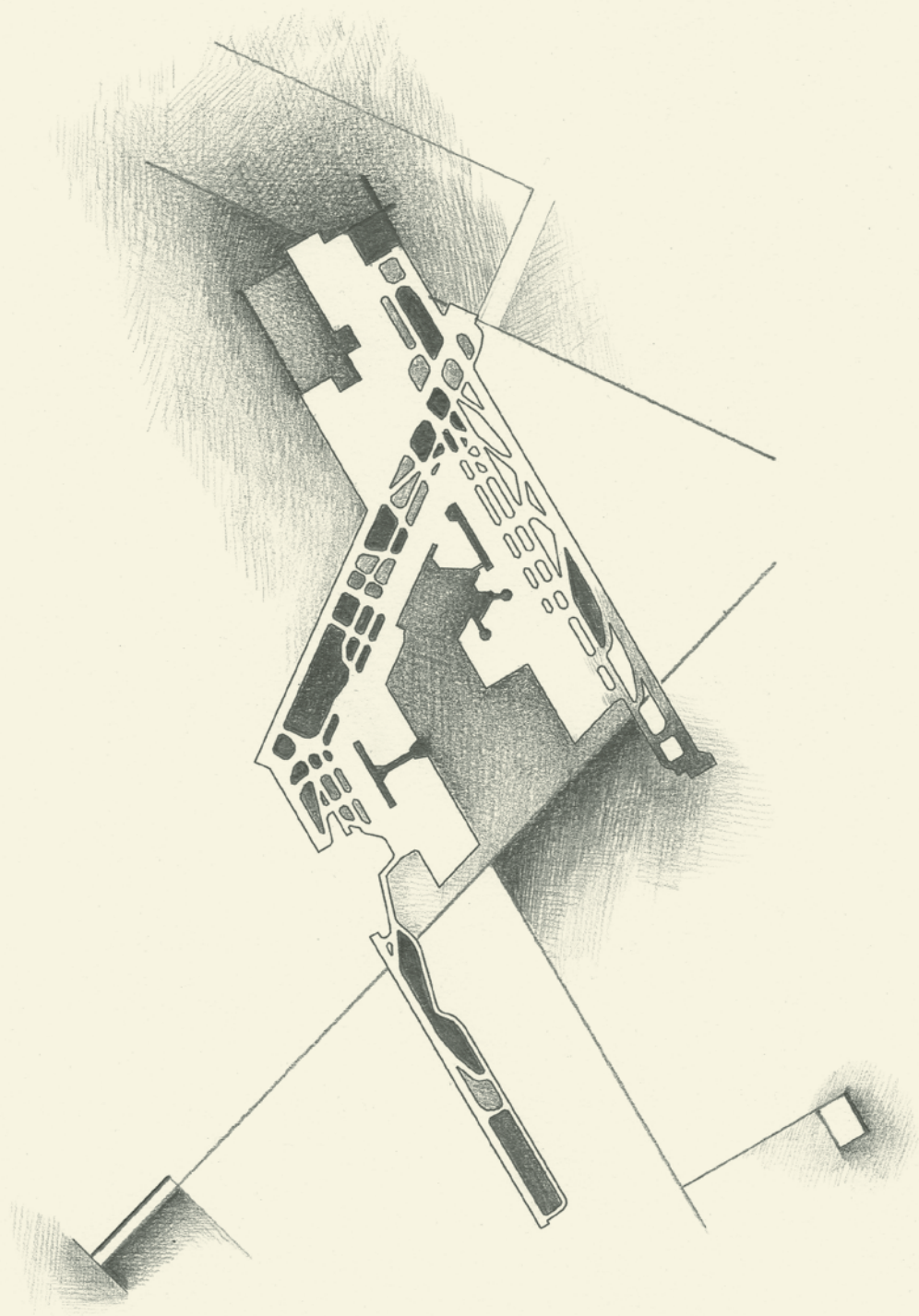
NRT

A pretty name, kimono sumo, samurai, sashimi, a word an evocation: am I speaking Japanese? They salute the train here with perfect white gloves stage set to attention; do they salute the planes also? It's not done for show but it's done 'cos it's done. Pain now, bullet train to Tokyo please, oh genki des. From so long to now, at last, to being in the country with my friends, old ones beside me, new ones await. From formative years to late, my late great friend mate, can't imagine him saying that. He talked much about Japan, ending sentences with a cracker expression, 'thats crazy or what you think?'

Now here in life, in real life, knowing through another mind. Wow, you can say wow now, seems exotic, chic manga haiku, wow to Marvel, exclamation, no pow. Wow hello kitty, kitty Narita Tokyo. Words, signs, motifs, skipping around space, playful like the Iron Chef, oh great heroes and after all Ban, Astro Boy, Murukami, Pico. I read Pico, on Pico boulevard, he start me on this, runways airport cities, life in transition.

First again back to the fast train, it's sleek, a one, wingless plane. Had to buy one ticket before the other ticket to get on. Is this the question or what comes before the question? The ticket before the ticket for the turnstile marked in code. Codes city system, the intuited challenge for some but not the 'Iron' traveler.

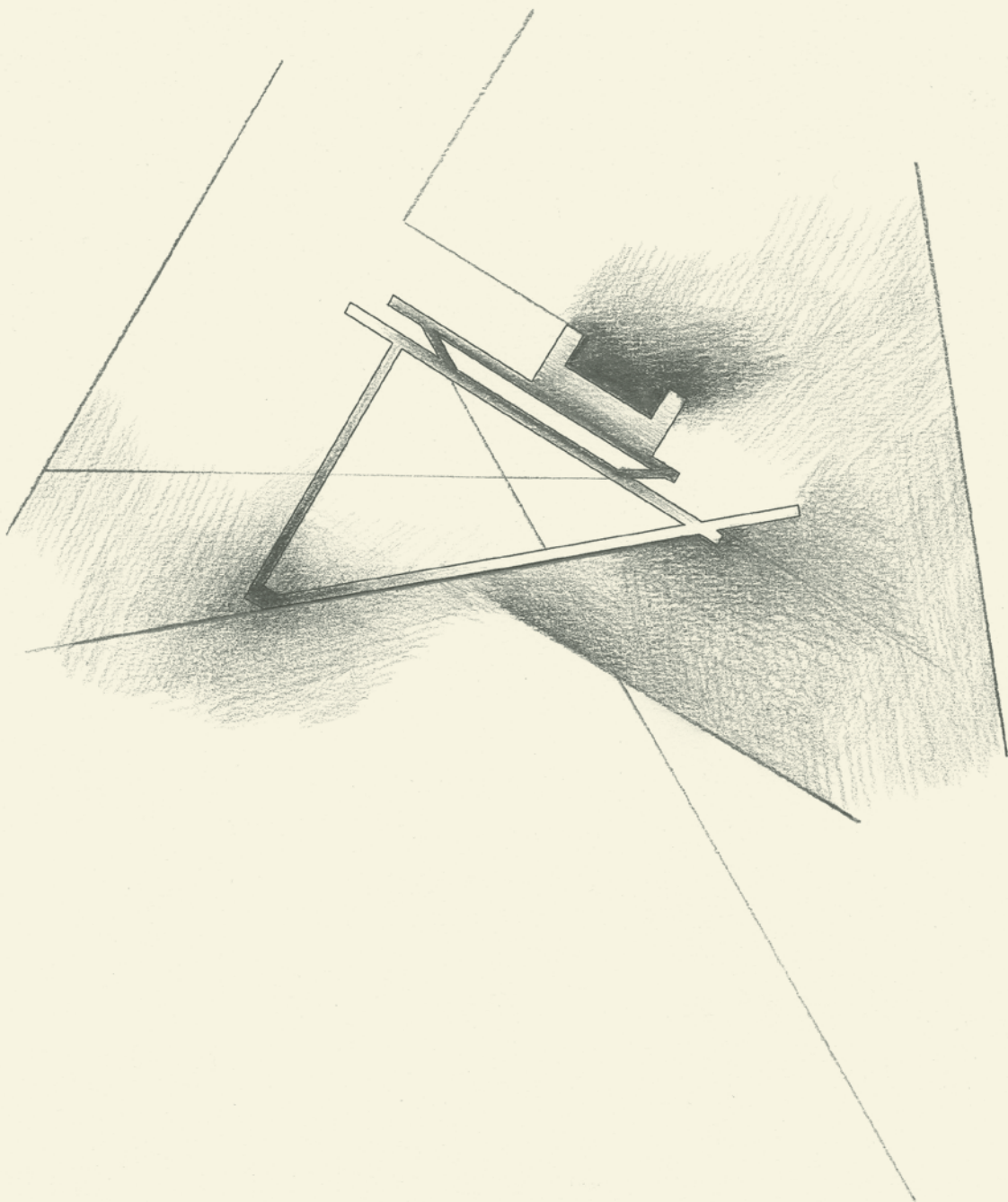
Bikes about Ripongi, under towers, with friends, they are French, how nice an Eiffel of a tower. Smash out into the streets, with Nicolas in the sleek open top jag type E, cherry blossoms here, magic an' play in the cemetery and parks, imperial palace. Kendo screams, one hour out of Tokyo, 10,000 ft entranced by beauty the order of things 'Foucalt', precision and wonder. ME WOW MEOW.



TLV

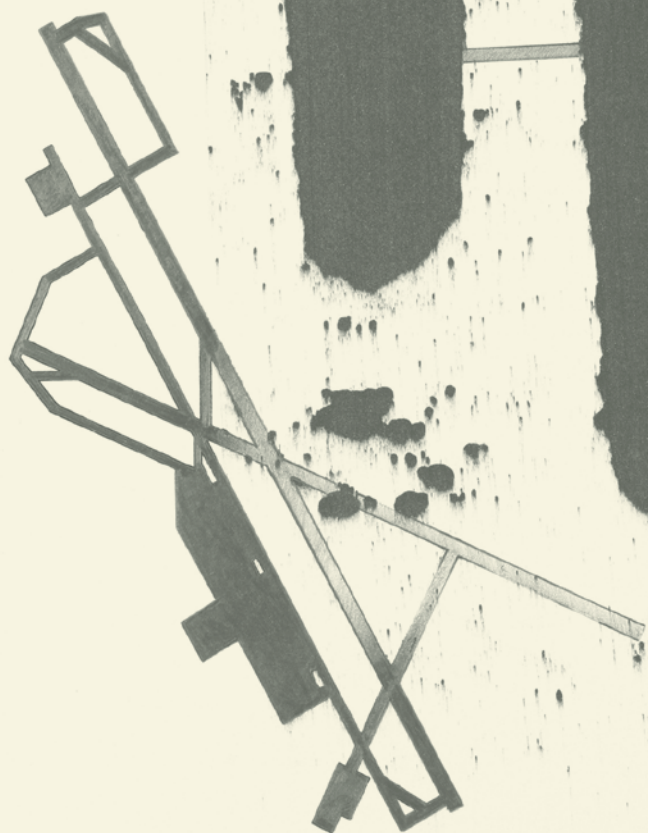
It's taken there, in print, like this book, this text. First sights of Jordan,
floating in super salt, deep graphite, coloured sea, a distant vision.
Later on the other side, a reflection from the River. Time and out of time.

Branches weave, leaves fall, winds rise.



WAW

It's paced, packed in here, packed on a long March, in the field of days
and poems by stars with Copernicus, unseating them by noting the
heavens. In the station, a lady sings to a wild flower limp in a bucket,
rhythmic steps tap out a distant folk song ringing through the stained
tunnel. In the main station innocence cries goodbye holding a small case
to sharp steps, darker now. Rolling on over past the Russian gift town
hall, towards the temple, black Madonna, signs to Krakow, Lodz, Lublin,
Bydgoszcz, Gdansk, Beer in the park, hold as warm silken air passes,
glow in the machinery of the night. Poland: an everlasting greeting, a
construction in process, a kolegia, a longing for so long, for eternity.



Acknowledgments

Thank you to those whose insight and skill have made a significant contribution to this publication:

Philip Richards, Stephanie Reisch, Leon van Schaik, Dom Trimboli, Fleur Watson, Martyn Hook, Lukas Hartmann, Stuart Geddes, Cameron Robbins, Erica Sloan, Mark Gerus, Glen Russel and Riet Eeckhout.

Colophon

Twentysix Runways

Copyright Jon Tarry 2012

This book was produced in an edition of 75 and coincided with the exhibition Jon Tarry: Arrival Departure, at Pin-up Architecture and Design Project Space, in Collingwood, Australia, February 2012.

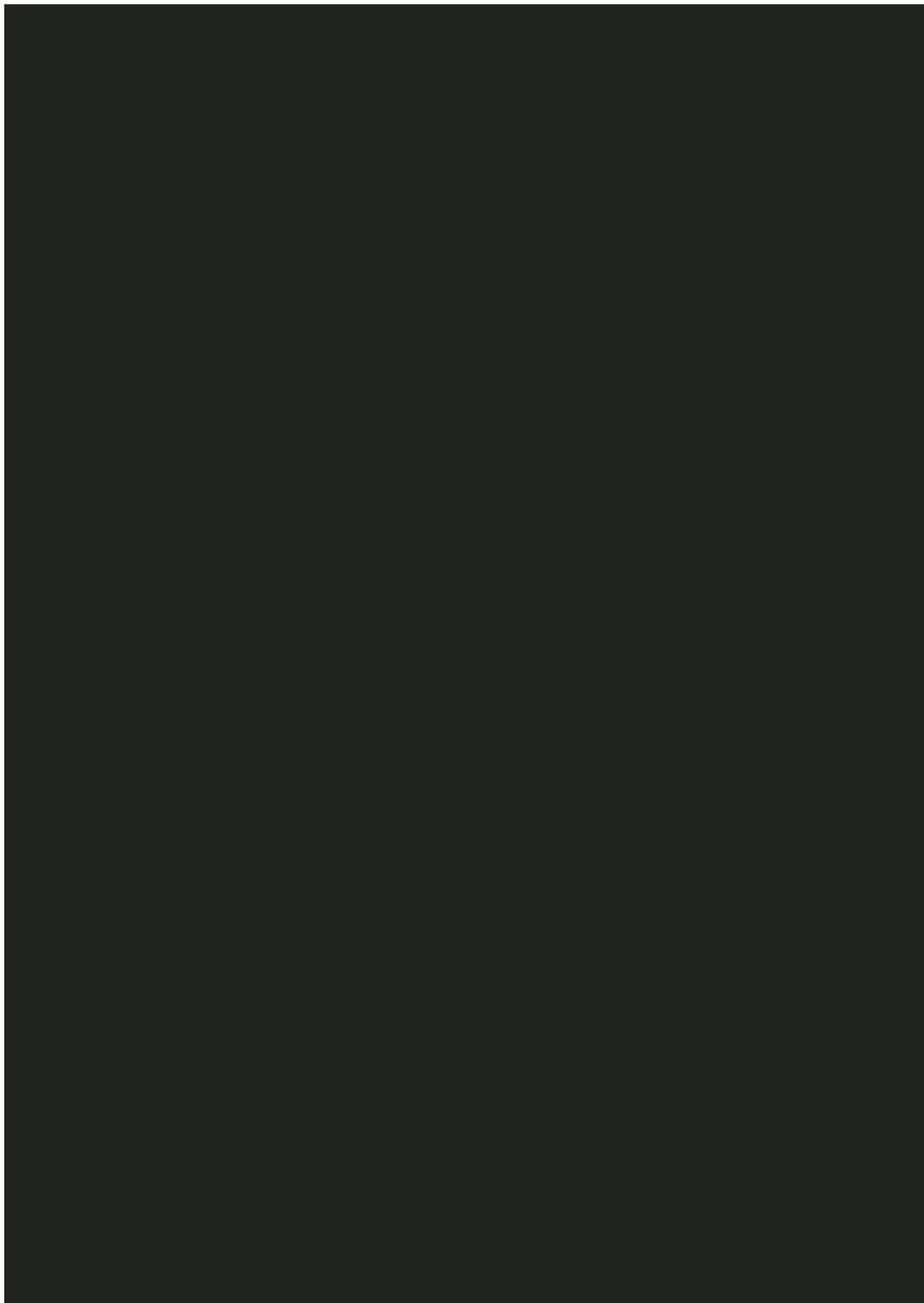
Designed and printed by Chase & Galley.

Typeset in Union, by Radim Peško.

Printed with a Risograph 3100AW digital duplicator.

Printed on Norbook and Kaskad.

Pad bound by Bambra Press.



Twentysix Runways is an artist book, in an edition of seventy. Relating to the *Arrival Departure* exhibition, this publication was conceived as a documentation of a way of working: a project about ‘thinking through’, about being ‘just so’. Short, hand-written notes to myself accompany drawings of runways. The text is fragmented, resulting in phonetic interplay and juxtaposition, close in method and style to the 1950s Beat poets, whose written expression is an inspiration for my practice. My text is not being suggested as poems – it operated as prompts, reminders, scribbled reminders – though as a textual sketchbook, the words make associations and assertions, connecting and linking ideas, in a style reminiscent of the jazz-inflected and improvisational style of the Beats.

What is written about each airport varies; some texts are reflections on personal experiences of being in a particular place, while others are fictive notions about place. The book’s format allows for a range of chosen runways, as both major centres and remote locations. Each drawing was a response to the location of the runway and as such, aspects of its identity came forward. Wanting to break the surface and connect the runway templates to place, the creation of the drawings followed a similar course to the way the words found the page. I intended to fragment and break the planar surface, extending it through lines and radials. The use of tonal modulation was the technique which enabled this to happen.

The notational text in *Twentysix Runways* resonates with Leon van Schaik’s ideogram approach to investigating the practice of practice (Garcia 2010), and the requirement to write it was a challenge for me to overcome an uneasiness about committing to words ideas about my practice. The words and syntax in *Twentysix Runways* were intuited and invented, becoming a disjointed and partial text. This resulted from a disciplined approach to writing, and although this may seem contrary to what I have described as random and fragmented, I was critically conscious of writing in a way that reflected the ways I work and think when engaged in projects.

I had understood my approach to writing be a type of automatic writing, as discussed in the PhD essay on drawing, *Drawing Out Collapse*, referring to the pioneer of automatic writing, André

Breton. When initially required to produce texts for the publication, I wrote on the spot about places to which I had no connection, and a pattern of writing became evident: I soon found that repetition of certain words, patterns and phrases worked against the completed pieces. As a result, I abandoned these texts, and delving deeper into the process, realised a need for a different mode of expression. Recognising this, I considered something which Melbourne-based architect, Paul Minifie, had said at a Graduate Research Conference in 2011 – he challenged me to take my writing as seriously as I do the making of my artwork. This singular suggestion was confronting and inspiring; the making of this book is how I applied myself to this task, and it subsequently shifted my approach to writing in every aspect of this catalogue.

I had previously feared the PhD project’s requirement to write about my work, and similarly the notion of requesting others to do so. Before I changed my writing method, I had been writing for something, or someone else, not within me. The words I put down in *Twentysix Runways* are emblematic of how I really ‘think through’ the work: fragments, play, reference, partial descriptions, the every day, the history, politics, the seen and unseen, what is experienced and felt, remembered, forgotten, modified, the embedded knowledge. Roland Barthes’ (1915-1980) text *Empire of Signs* resonates with my experience of writing in its intense observation and power of description, particularly when discussing the Japanese style of poetry, haiku. Barthes writes, “the haiku to us is a suspension of meaning, which is the strangest thing of all.” (Barthes p. 81). The suspension of meaning opens ideas to potentiality and poses the question, what comes next? This project was my search and response to that question, through words and images, the implied and the explicit.

Chapter 3.4: PhD Publications Evaluation

Publications include, *Twentysix Runways*, drawings and text, a limited edition hand made artist book, 2012. *Prix d'Amour*, photo essay and text in *Boomtown 2050*, 2009, a publication by UWA Press offering an overview of the urban context by contemporary Australian landscape architect Richard Weller. *Life on the Strip*, is an essay about displacement, people who live in the liminal spaces of the city, a homeless person who lives on a median strip. Each of these publications share an economy of word and graphic that is a direct means of recording and unpacking the notion of liminality, while retaining the qualities of a first sketch idea.

I have included the PhD publications as they share more than a formal relationship. Each publication is an examination of geopolitical space. *Twentysix Runways* offers a global coding through the modern ground markings as distinguished Deakin University academic Paul Carter says, The place - 'the other place of democracy' - is not a place at all in any static sense, but the setting of a mass mobility made sociable; and the art of inscription proper to its well-being is one alive to placing. (McQuire & Papastergiadis 2005).

The publication *Twentysix Runways* is part of the Review of Practice, part formalised sketch project and part record of the journey through of the PhD project. Operating at the different end of the spectrum, *Prix d'Amour*, the demolition of a house in a wealthy suburb of Perth, contains a story of a city with elements of success and excess and the subsequent expression of this excess in a gratuitous display of individual power and privilege. Within the demolition documentation is the critique of this excess placed against a backdrop of fictive realities. The text *Life on the Strip* reveals a social displacement through

position of disempowerment of an individual. While representing stories originating at opposite socioeconomic ends, each has the commonality of being a debate about people and displacement.

From *Prix d'Amour* there was feedback and a wide distribution, which had open trans-disciplinary aspects in my practice. Though the final result was much more, The *Prix d'Amour* text was a singular concept in photograph and film of a suburban ruin, existing as a means of unofficial recording of history. As contemporary Australian Architect Geoff Warn discusses in a review published in *Architecture Australia*, January 2010:

Artist Jon Tarry's short video "No Rose No More" is a stark portrayal of this practice. The stills and accompanying commentary parody a Hollywood-style small town epic starring socialite Rose Porteous, her then mining magnate husband Lang Hancock and their supersized mansion Prix d'Amour, played out through the demolition of Perth's most well-known piece of domestic architecture, and leaving behind the hollow illusions that can stalk material excess and a yearning for celebrity status. A grand, brokedown palace pulverized to landfill after only ten years in the limelight.

Significantly, most formal discussion of this publication reviewed the *Prix d'Amour* project positively, highlighting the potential of the broad survey as an agent to reflect and generate a dialogue about change. *Life on the Strip* reveals a concern for displacement and resistance that has been central in my practice. This article also gives an account of social history, through an attempt to give a voice to a story of life in the displacement zone. In this sense, the article resonates with the practice of recording, re-telling and observing from within sites which are associated with resistance.

Chapter 4: Summary

Evaluation of Practice

This work's contribution to knowledge is that it provides material not only to be read, but to be utilised creatively as a tool for any kind of project or application project other might have and find it useful for, to be adapted with individual and collective inflection and character. The philosopher Michel Foucault (1926-1984) preferred not to state that he was presenting a coherent and timeless block of knowledge, rather, he desired his work to be seen as, *'a kind of tool-box others can rummage through to find a tool they can use however they wish in their own area... I don't write for an audience, I write for users, not readers.'* (Foucault 1974)

Lines of resistance are an investigation of geopolitical space through art practice. This is reflected on in the exhibitions of selected works that is informed by post-structuralist theory; accepting that the meaning sits before the work between the making and interpretation. There is no single, intended meaning of the works. They are sensorial, signs of other things, and point to a way - not to specific things or direction, but indicate that there is an implication in how space is ordered and expressed which impacts on lives in large and small ways everyday.

The PhD investigation exists as a body of work in a range of formats which frame the enquiry; the PhD exhibition is a summary of how this has taken place. It slices through a practice which began with an evaluation of past works and working methodologies, influences and recurring concerns. This was the first frame that continued a recurring cycle throughout the reflection on past practices, and what followed was a deeper understanding of methods and influences, and an acceptance of the value in continually adjusting one's focus.

The PhD process explores practice through a practice. This resulted in a new body of work under the broad, inclusive concept of spatial power, a geopolitical spatiality. The making, unmaking and remaking of the work was the content of this exhibition - within it, and the accompanying text, is an evaluation of the project's contribution to knowledge. The connections existing between the works in the exhibition is a critical evaluation of ideas. Selected pieces are discussed in this text summary prior to completion and therefore speculate on them, while other works are distillations of larger portfolios.

The creation of new works is a way of understanding, testing and evaluating a practice. This has been carried out under the conditions and influence of a PhD program of reflection and evaluation, performed in a framework of critical review. The PhD exhibition, this catalogue of research, the presentation and lived experience of the PhD are fragments, like floating pieces of a collage that are still at play. As Eduardo Paolozzi said, "The word collage is inadequate as a description because the concept should include damage, erase, destroy, deface and transform all parts of a metaphor for the creative act itself." (Paolozzi 1977) This research catalogue is not a collage in the early modernist sense; it has involved elements of erasure, destruction and defacement in a process vital to these

kinds of transformation. Where this work differs from Paolozzi's ideas of practice is in its construction: my work comes into being out of different kind of rawness and brutality. What it shares, however, is a sense of play, which is driven by diverse interests in the arts, science, history, literature, high art and mass media, all of which are explored with equal engagement and value.

The exhibition can be seen as three bodies of work through which threads run, tie knots and unravel into single strands with equal veracity. It is a selection which expresses ways of making and unmaking, thinking and unthinking, of situating ideas and dispersals of interpretive realms. The summary of my findings is discussed throughout this text, along with examples, highlighting specific works and how clusters of works in the project interconnect and weave through each other.

The exhibition is organised around a central linear axis, which demarcates zones within the gallery space. The artwork will be presented in the Sean Godsell designed RMIT Design Hub. Appropriately, the gallery space is a white and grey volume, approximately 33 by 7.4 by 8 metres high. These proportions echo the shipping containers which Godsell has designed as emergency shelter dwellings. The linear ground marking refers to the codes and lines on an aviation runways, which guide movements and negotiation of space. Surrounding the ground axis are a series of full-scale air cargo container sculptures, which create within the volume a gallery space of another kind. On the adjacent walls, selected of graphic works on paper and metal, and timber and rubber runway wall sculptures refer to ground markings on another scale and kind. These runway works are arranged to take full advantage of the eight-metre-high gallery walls. At the end of the linear axis of the runway, a curtain hangs obliquely to the corner on a slight angle. This curtain is not connected to a window or a frame concealing a view. This installation is a close resemblance to a theatre curtain, however it is disconnected from any staged feature and slung to one side, like a prop on a theatrical stage yet only one side, a single curtain.

The curtain installation originated from the title of a demolition work: *The Final Curtain, Perth Entertainment Centre*. *The Final Curtain* project was initiated during the PhD process as a follow on from the *Prix d'Amour* demolition, a series of photographic essays and film works

which tracked the undoing, or unmaking, of a building. The process of unmaking the building's structural layers revealed unseen views of its interior, commencing with the backstage area being cut away, exposing the proscenium arch, the rectangular frame through which theatrical performances are viewed in a traditional theatre. Revealing this on a website, the public commentary accelerated; it was as if the building was a vessel for memory and associated histories.

The Final Curtain web page offered the community a forum for responses to the erasure of the building that became an erasure of memory. Though the Perth Entertainment Centre had been in caretaker mode for ten years, there was little discussion about the community connection with the performance space, which was altered the moment the demolition commenced. There was a stream of public responses - in excess of 100,000 people contributed photos, memories and dialogue. Photographic recording and filming of *The Final Curtain* is an example of a direct approach resulting in work that is 'as is', or a 'just so' rendering of subject, without affect. When placed on the website, the visual record enabled the project a space to develop - that the project was anonymous contributed to the public creating and sharing a dialogue, not talking to the artist, but talking about their own lived experiences. With many authors, *The Final Curtain* expresses a political space.

Coming full circle, *The Final Curtain* will be presented in an exhibition at the Australian Urban Design Research Centre. This exhibition was organised by Richard Weller (Director of Australian Urban Design Research Centre) and ARM Architects, with the catalogue essay to be written by Paul Carter (historian, writer, philosopher and artist). The exhibition, titled *In My Beginning is My End* (in reference to TS Eliot), places photographic, film and sculptural recordings of the demolition the process of the Perth Entertainment Centre alongside the design ideas for the new Perth Arena designed by ARM. The Perth Arena is next to the Perth Entertainment Centre site, in the centre of Perth City; while one was demolished, the other is being built. This juxtaposition continues the cycle of stop/start, boom/bust that resonates with the shaping of Perth as a city.

For the exhibition at Design Hub, a series of film works will be screened onto the curtain as

digital projections. Here the moving image is distorted, blurred and slightly diffuse, replaying the films 'scrapbook', as Lukas Ihlein writes in the catalogue essay. The works include the film works, *Para d*, *Breakdown*, *In the Distance* and *TULLA*. The moving images drift across the undulating surface folds of the curtain, in an out of focus. Diffuse shadows suggest other times and traces of places. Like a cinema before the feature film commences, an image is projected onto the curtain.

The constellation of airport runway sculptures are positioned on the wall in a way that implies the wall is a two dimensional map of the earth's surface. These runways signify the many possible journeys of the PhD, a path of departure and arrivals. Sculptures translated from ground markings of airport runways from around the world. After initially making the runways in materials specific to the location, for example, European Oak for Basel, this resulted in works of formalism and singularity. A singularity of object, as Donald Judd refers to, as object in a relationship with itself, exists removed from context of place and expression. Opening the runway works to an exploration of context of place marking, lead to the revelation of geopolitics of space, which became the binding thread through all the work of this practice. This revelation was a significant moment in the PhD process.

Arranged in this context of the exhibition near the runways is the 10 metre long drawing of landing skid marks, *runway*, presented in the *Arrival Departure* exhibition described in Chapter 1.3. This reminds the viewer that after arriving in this place, a trace is left, a unique ground, marking the exclamation of this. A mark that may be inscribed existed in a time, there to be inscribed over and again. Entropy is the slow release of resistance, everything is continually in a state of break-down and building up a cycle. Systems, ideas, theories, materiality, social constructions - it is the notion that this is to be resisted, held at bay, delayed.

Three air cargo containers are aligned down the runway axis central floor markings. One container is a representational archive of past works, one a complete portfolio of PhD projects, and the other a space for future projections. The containers are extensions of the notions of cultural exchange and migration of material and ideas. In a practical sense, all the work in this exhibition has travelled in a container at some stage; even

the containers are sculptural constructions which were placed into boxes and airlifted. These containers within containers are exhibition spaces within exhibition spaces: the viewer is able to walk in, stand outside, and survey the contents. This realisation demonstrates the physical and cerebral interplay within the work. This entire body of work responds to and is generated out a concern for site specificity, however, the work itself is interchangeable, adaptive and exists in multiple forms, as a format for interpretation. This work is literally my cultural baggage, and yet it strives to be claimed and applied by others, as viewers mix it with their own meanings and interpretation. These ideas are lost and found and lost again. Each time there is new life and purpose.

An archive of old works is the container of 'review'. Many of the works created in the past exist on record as photos and text. When working on new projects and casting thoughts back, these records become the references for each work. Some pieces now only exist in photographic form, or have moved to other locations. There will be a digital archive of photographs, films and printed folio of works. It contains fragments of creative explorations and completed work. This is not a complete reflective archive, however, it is the work that was examined. I initially resisted this review and archive, however, the end of the project has revealed that the works' evaluation through this project was important, though intense.

PhD Conclusion of Research

This PhD research project culminated as an investigation of modes of thinking about notions of space. The dialectic was articulated through analysis of the significant shifts in my understanding of working process, and the context within which the work sits in terms of contemporary thought and practice. This has relationship to material, method, form and spatiality. This dialectic is embodied the work acting in as an initiator of discussion through the exchange of ideas.

This research was carried out through an applied art practice, which involved the interrogation of constructed environmental conditions, through the generation of drawings and the resulting planar extensions into three dimensions. This research used films of the act of decay and active demolition as a means of recording and leading to new, informed understandings of this process. The body of work, which includes drawings, films, and material spatial construction, comes together to disrupt and invert notions of spatial power.

The Introduction referenced a childhood recollection of Martin Creed (Martin Creed, *I Fear This Book*, Thames and Hudson, London 2010), in which the artist described a mirror in the hallway of his family home - a mirror which his father painted over, thereby concealing or obscuring any person's reflection. Imagining Creed's mirror, with a film of paint on its surface, trapping the

paint's reflection in an endlessly repeating cycle in the space contained between it and the silver backing of the glass, provides a symbolic basis for understanding my practice. The research required for this project has been an enquiry into process – the process of carefully scraping away the film to enable a reflexive practice to emerge; one that is informed by a deep and clear understanding of the conceptual drivers and influences within the thinking, and the creating.

The PhD research identified the concept of resistance. Creating works in reaction to circumstance raised questions of embedded history of site. The research 'Lines of Resistance', responded to the way spatial power is formed and undone. The authority given to photographic images, maps, drawings, and three-dimensional forms, including models and computer generated data move into the realm of endless inversion. The doing and undoing.

This research sought to understand the behavioral conditions which indicate the links between political power and geographic space. This

position is taken through the creation of artworks, which addresses geopolitical positioning that lead to the formation of disruptive knowledge.

Work produced before this PhD occupied a middle ground that had been received as eclectic and uncertain. Although this work had a formal and resolved clarity in its appearance, at times it was inconsistent in expression, resulting in a dilution. As a working practice this did produce high points, however, the intensity of the PhD research process and structure of critical discourse made apparent the necessity to seek ways to articulate this unknowing, rather than shy away from it. This came through particularly in critical commentary on the various parts of the research, as well as from the realisation of the importance of diversity as a pathway, which enables a strengthening of practice. Not as a defensive mechanism or as a divergence or justification but as a way and means of creating of understanding through, 'spatial intelligence'. (van Schaik, L 2008, *Spatial Intelligence: New Futures For Architecture*. John Wiley & Son, Great Britain).

Design Hubb
Overview of four
works, 2012,
Jon Tarry



The Space of Resistance

The construction of temporal spatial knowledge is connected with graphic data, for example, drawings or maps. In this process, inverting the power releases the knowledge into an open forum. In the work titled *Space of Resistance*, the space of resistance is a contraction and enclosure of dimension. This is a conceptual internalising of experience as a way of processing and making sense of the world. While this aspiration may seem safe, wherever Judd's work is informed by the concept of production, the works deny any authorship or artistic voice speaking through them.

Space of Resistance is a sculpture which is an expression of delving deep in search of understanding the process of developing, forming and constructing idea, through mediation, into communication. This is communicated through its elements, material construct, and physical spatial presence, as well as what is absent in the work's manifestation as a sculptural object mounted on a wall. The planar mass displaces a volume equal to a human body, while the planar form has a figuration - it encloses space, wrapping around and enveloping itself, like a cocoon or an organism, suggesting the first stages of embryology where life begins as single layer of cells spreading and folding over itself. The form encloses a faceted plane which opens to a grid-like frame matrix, shifting the skeletal opening onto the wall, offering the wall to the viewer as a surface inviting ideas, markings and inscription.

Space of Resistance can also be understood as a fragmentation which developed out of two investigations into perspectival representation and actualised a third dimension. This references Western perspectival rendering of the third dimension on a two-dimensional surface, derived from a system of vanishing points and receding straight lines. This construction is illusory; intending to deceive the eye, these modes appear to be mathematically measured. However, this is not a perceptual space, but a space which has its

logic in flatness. Linear division of a surface, with a purpose to create perspectival illusion, effectively cuts up the surface, dividing and breaking it into sections and fragments, as opposed to maintaining an illusory illusionary whole. From this form, my folding, faceted works emerge, and can be seen as a constant application to sculptural projects from 2003 onward.

Developing from a two-dimensional representation of space into a three-dimensional creation is expressed as a sculptural language. This is significant because working between dimensions, and working materially between drawing and sculpture, sculpture and film, art and architecture, and word and image, underpins a mode of thinking and operating creatively. The space of resistance and movement between the second and third dimension, in a formal, conceptualised sense, is realised pragmatically. This is a central concern in relation to the realm of spatial power. For example, cutting and folding a two-dimensional surface, like a piece of paper, becomes a three-dimensional work, rupturing space by opening and enclosing it. Similarly, two-dimensional flat, recorded documents, such as drawings, plans and maps, suggest the three-dimensionality of terrain, place, and ultimately, space. Arriving at the creation of sculptural form in this way, and in particular, working with the surface of the wall, was an important revelation borne from this research.

Materiality is a critical aspect of the work undertaken, and a recurring concern in the decision making of creating artworks. The materiality of *Space of Resistance*, with graphite on its surface, connects the piece directly to the act of drawing - the stage of its conception. Graphite being a primary element also underscores the conceptual connection between the work, and developing its durable visual record, and the dialogue about the petroglyphs, the inscribed rock art, of the Pilbara.



Space of Resistance,
2012, Jon Tarry

The Space Between

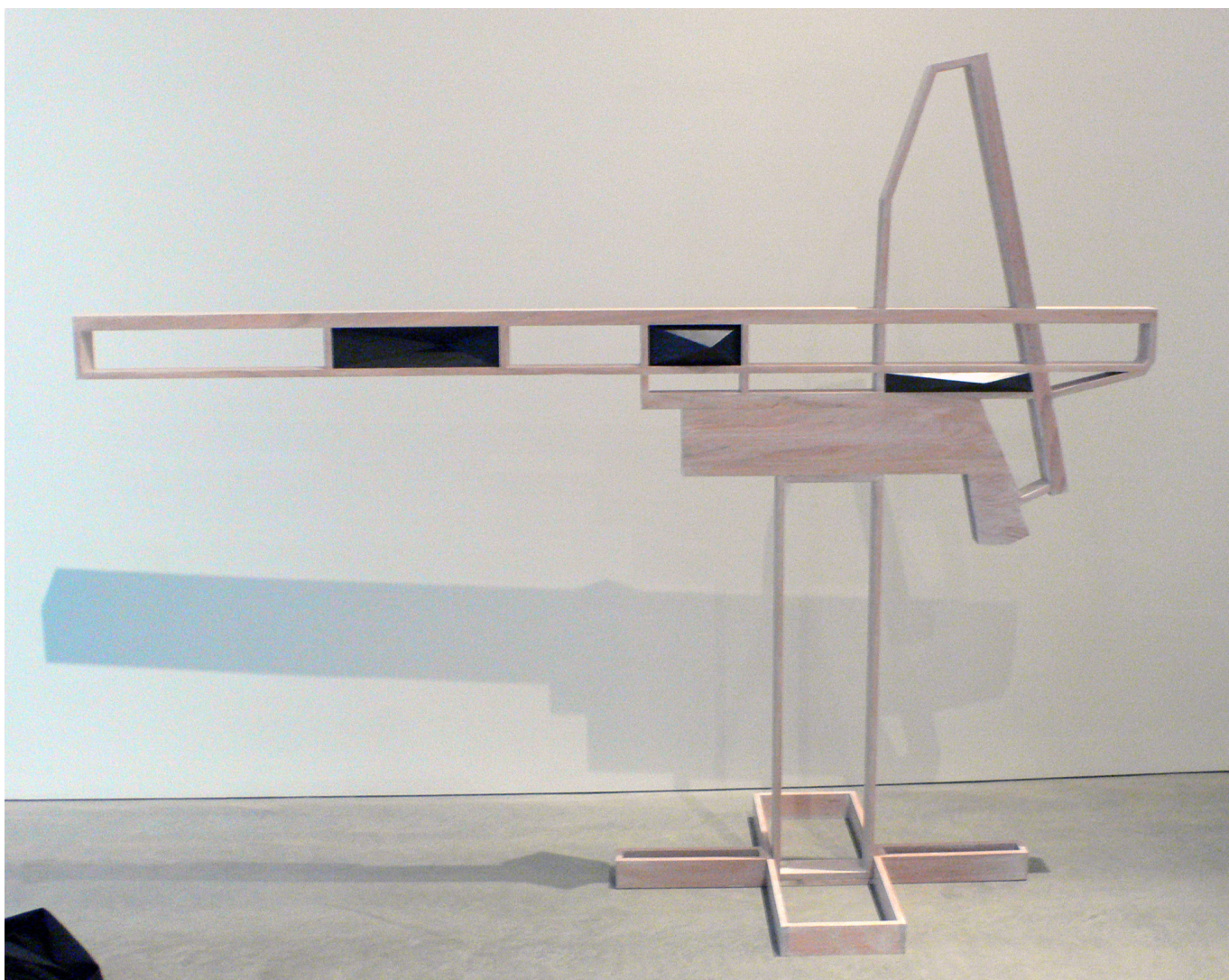
The physical world, social orders and cultural specificity are evidenced by the fabrication of environments. Generally construction of space is conceptualised as the creation of physical form; this project privileges the space that is activated through variously intended uses. It can be argued that buildings are simply the air contained and excluded by the structure and the condition of these air spaces. I term this, 'the space between'. In the case of airport runway systems, which a majority of my work made for and considered by this project focused on, environmental engineering displaces the landscape; left between the tarmac is predominantly grassed or raw ground, empty space which in one sense is never to be used, but conversely, when considered along the lines of 'the space between', is functional, and vital. Through my process of mapping airport runways, the displaced space can be conceptualised similarly to Robert Smithson's non-site theory relating to dimensional metaphor and abstract representation of site and space, journey and boundary.

The runway, when given sculptural form, gives material value to the functioning tarmac, while

the spaces between are left open. However, the boundaries between are not immutable, and giving form to this space enables an inversion of mass and space combining and dissolving the other indistinguishably. By removing the spaces between form its housing changes, with presence creating absence, and absence, acting as form, becomes presence in a continuing cycle.

Rapid mobility is a condition of modernity. Each runway is a specific site where airspace is uniquely controlled, and the ground space represents another mode of organisation of spatiality. This project examined the prosaic elements, the poetic senses, and the politics of airports as markers of place. When viewed from above, runways reveal an intriguing variation. Through a process of remaking, through layered drawings, sculptures and film works, these forms take on an expressive dimension, which decontextualises the original place markers. It is the sense of overcoming distance and marking a place in a powerful way that is left unseen and gives this a value, bringing this into the present, through creating a presence.

Space Within,
Basel Runway, 2012,
Jon Tarry



The Space of Denial

Aspects of art production sit next to words as language that has no voice. Art may often be mute linguistically, and yet there exists no artwork which does not say something or have something said about it. The rock art on the Burrup Peninsula is an unspoken art, its mystery and intention contained in its 60,000 years of existence. In this research project I have been conscious of creating a sense of implicit knowledge in my work, as opposed to making explicit statements. It was a revelation to contemplate how to be explicit about the implicit knowledge in relation to artistic creative enquiry.

One of the exhibitions discussed, *Migration of Ideas*, held in Amman, Jordan, included a censored work, following advice I received against exhibiting a work based on the Tel Aviv airport. An artist cannot control reaction or response to their work and ideas, yet to be able to express a view is integral to my practice. My views are expressed with an inclusive intention, inviting dialogue, as opposed to making exclusive or hierarchical commentary on topical politics. The space of denial encounters the contradictory forces of silence and or being silenced through other means. While what is not said can be as powerful as any stated message, the effects of either silence or non-silence are contingent and case-specific, with context and ethical considerations being paramount.

Concealment of information or knowledge can be misconstrued as withholding and closed, and therefore as asserting a power through secrecy. Equally, however, concealment of knowledge may be a means of preservation, or a demonstration of respect. This complex issue and the challenges it presents were encountered in this project, both in my research investigation and in creating and presenting work. An example of this is the images

of the runways, while most are readily accessible on the Internet, mapped by Google Earth, anecdotal responses from people implied that drawing them from above given that airports or effective controlled air spaces, that some the access to the aerial views was covert. This only appeared in one such case when viewing an air force base near a domestic airport, and realising the view of the airbase was obscured in the clouds.

The Tel Aviv runway work was ultimately censored by my decision to heed the advice. Rather than excluding the work from the show, I concealed the piece using a bag similar to those used in sending aid to refugee camps, obscuring it from view. Entitled *Unknown*, the work attracted a great deal of curiosity and enquiry. The outcome of the exhibition, and the inclusion of the work in a different form from its original, highlights the significance and potentiality of inverting notions of power relations. If the reason for self-selecting was based on a consideration of other people's concerns, and that is revealed later as appearing opposite to this intention, then leaving the work out may have been interpreted as a denial of the issue, and therefore continuing the perception of a conflict of interest. This act of representing the topic by an ostensible denial - the creation a new visual context - denies only acquiescence to secretive censorship. Amanda Calvo, in her review of the show for the *Jordan Times* (July 4, 2010) wrote, "it is as if the artist has gone to great lengths to design something that is intended to go unnoticed." This statement informs the basis for understanding the significance of geopolitical spatial power. It does so by having interpreted the power of the work not simply as a non-dominant form, but as a type that oscillates, constantly changing and adjusting, and effectively inverting itself.

Space of Denial
Tel Aviv, Unspoken,
2012, Jon Tarry



The Spatial Shift

The work *Veil Edge* is a curtain made from pure black felt, six metres long, hanging vertically and draping across the grey concrete floor of an open space. Folding over itself, it conceals shard-like wedge of timber with a carbonized surface. The eye is lead from the vertical into the horizontal, gesturing back to *Space of Resistance*. Effectively, the curtain's cloaking presence dislocates from the performative space, absorbing sound and light. At the side of the stage, the authority of the framed is no longer effective as the aperture is diffused. Materially, the curtain evokes warmth respond to the shifts in circulation of air. This engagement and participation is critical to the process, and represents a major development in thinking through making in the process of this study.

Professor Leon van Schaik's architectural ideograms, text and notations create spaces for ideas to open as a process of dialectics, revealing both complex and simple interconnections. These mind maps lead to new spaces of potentiality by offering nodes to pause, contemplate, debate and move in endlessly unknowable directions. The ideogram is not a topographical map, but one that is effective in the specific temporality that is created. Nor is it a diagram, but a symbolic rendering of ideas. As Professor of Architecture Richard Blythe wrote of these works in the catalogue essay accompanying an exhibition of a selection of van Schaik's ideograms, "to imagine that [these] represent a thinking process would be to miss the point. They are not representational but rather they are the thinking. Thinking in action if you will, concretised in a drawing." (Blythe 2009)

Blythe, R. 2009, *Thinking About Architecture, Thinking About Architects: 2000-2008 Ideograms* by Leon van Schaik AO, RMIT, Melbourne, Vic.

The elements of an ideogram are laid out on the page in a way that invites the eye to move freely, from thought to revelation, and back. The space is not illusive or representational, but comprised of a series of prompts, like elements of a stage, on which inscription is deliberately placed, yet may be changeable or missed completely. I drew reference to these when considering the final works for the PhD exhibition at Design Hubb, Melbourne 2012. In the gallery I thought of a stage that is edged by a curtain or veil, like a black box theatre. Initially the curtain is drawn shut, concealing what is about to played out in the diegetic space of the theatre. The curtain opens, literally and figuratively, the narrative space, revealing to the audience the internal world of the characters. The narrative includes elements of the story that are seen, but also events and ideas which occur in the story beyond what is explicitly presented. This is suitably metaphorical for the enquiry made during this PhD project into how to create the space for implicit knowledge in the creation and presentation of my work. As the curtain may fall at any moment, the interactions and interconnections that are the space of resistance are no longer contrary. Through its absence, the space in between becomes presence, while the space of denial is itself denied through dialogue, and a spatial shift enters, endlessly self-replicating in a state of constant change.

The Spatial Shift,
Final Curtain, 2012,
Jon Tarry



Appendices

Architecture as Silver Screen: *Prix d'Amour*

By Jon Tarry & Darren Ansted

The photo essay *Prix d'Amour* explores the significance of the 1990 house *Prix d'Amour* (a phrase having the double meaning of both, 'Price of Love' and 'Prize of Love') through its demolition in 2006. Arguably, the interweaving of architecture and cinematic experience can be traced back as far as Greek philosopher Plato (429-347BC), who ruminated about truth and illusion in his account of the shadows that animated the cave wall like a screen. Jean Baudrillard (1929-2007, French Sociologist) inverted the status of illusion and truth in Plato's cave, by arguing instead that reality is increasingly something that happens on a screen. This photo essay suggests that the chiasmatic relationship between screen and architecture on one axis, and truth and illusion on the other, is ironically made visible by the disappearance of *Prix d'Amour* even though it had been seen as bereft of architecture.

Prix d'Amour was based on the plantation house *Tara* from the 1939 film *Gone With the Wind*. The story was set in an aristocratic pocket of Georgia in the 1860s during the American Civil War. The film used the house as a set to locate the viewer in the same domestic sphere as the characters. Accordingly, as architecture it produced an intimate and stirring cinematic experience. When the set for *Tara* was used in the design of an actual dwelling in Perth fifty years later the spaces of reality and illusion collapsed. As a simulation, - or a copy of a - copy it strived to replace reality with the illusion of the silver screen and succeeded in creating a local fiction.

Prix d'Amour resulted from Perth mining magnate Lang Hancock's rapid accumulation of wealth. A succession of lucrative mining ventures in the 1980s made Hancock one of the wealthiest individuals in Australia. Some of his ventures are more a source of national economic growth and pride than others. Besides iron ore mining, which is acknowledged as a driving force behind the Australian economy, the legacy of the Wittenoom asbestos mine is less celebrated. Hancock's hyperbolic financial growth was at times converted into symbols in which his second wife Rose Porteous, née Lacson, shared. *Prix d'Amour* was the eminent symbol which he built in 1990 for himself, Rose, their staff and poodles Snoopy, Linus, Dennis and Lulu. The whimsical aesthetic pastiche of decorative excess seen in the house characterised the couple, in



Prix d'Amour Photo Essay Extracts

particular Rose, who supposedly performed regularly at their *Steinway* piano in the ballroom of *Prix d'Amour*.

As architecture the house came to represent another mine, although this time a mine of dreams and specifically sugarcoated ones. Its decorative appropriation and pastiche of baroque and neo-classical references – underpinned by Hollywood clichés – the house represents a post-modern moment. One is reminded of the image of the main character of Werner Herzog's film *Fitzcarraldo* 1982 listening to opera aboard a boat travelling down the Amazon after exorcising his megalomaniacal dream to take a ship over a mountain. Perhaps the 'price of love' is this cost of manufacturing dreams which here saw the silver screen pulled over a Mosman Park block.

The house has been seen to symbolise Rose and Lang but it also reveals much about its detractors. The specific design references made to *Tara* in the house include a lavish terraced garden setting, two-storey scale, a pristine white finish, a grand entrance, arched windows, balconies and an interior spiral staircase leading to a ballroom. Needless to say, the house interrupted the style of the other houses on the street, which were mostly built in the understated styles of the 1970s. This motivated much critique of the architectural direction pursued by Hancock. It became a screen for the projection of the broader society's architectural ethos and even morality.

The demise of the house was tragic and comic. The large arabesque wrought-iron gates remained closed as two years passed without occupancy. The opulent interior fittings were removed and a cyclone fence appeared around the deteriorating gardens. The interior was looted, the empty pool became a 'skate spot' and the entire building including the faux marble columns wore satirical graffiti. A security guard was employed and the demolition crew eventually arrived. Ironically,

they tried to paint over the dollar signs that had been spray painted onto the building despite the demolition process already being underway.

The destruction of the house was a spectacle. Jon Tarry recorded the demolition for a twelve-minute film, *A Rose No More* at 7.45 am on Saturday 25 March 2006 from which this photo essay has been extracted. At the moment of the demolition a crowd gathered at the entrance and was given a fifteen minute tour. Afterward, two workers swung sledge hammers in unison at the Juliet balcony until its railing crashed to the ground. Almost immediately, the mechanical arm of the excavator moved in to systematically smash each column of the grand entrance. When all eight had been punched to the ground the same mechanical arm pounded the canopy until it too crashed to the ground.

Historically, ruins have been invaluable in revealing their societies. They have also been a wellspring of Romantic inspiration and continue to fascinate us. Recently the events of September 11, 2001 again revealed the sublime horror of grand forms being slowly consumed as destruction takes hold. They seem to remind us of our own mortality and the fragility of existence that we take for granted. The cycle of boom, construction and demolition has repeated in Western Australia. *Prix d'Amour* enacted this cycle on a small scale. It took appropriation to the superlative degree of simulation. By making a film set into reality, reality took on qualities of the screen that in this case saw the projection of dreams, romance, morality, fears, and desires that with its erasure ultimately came to signify nothing.

This essay was first published in Boomtown 2050, Edited by Richard Weller and published by University of Western Australia Press, 2009.



Life on the Strip

A story on the front page of a San Francisco newspaper in the early 2000s featured a small group of people who had set up home on a median strip. Two days before the article appeared I had gone out of my way in order to avoid getting stranded on the same median strip. They had been living there for several months and the space was being transformed with cardboard, blankets, shopping trolleys and other detritus. When I returned to the city recently, I set out to track them down again. However this particular group had been moved on. It soon was obvious that while one group had moved on, other had taken their place. This time I suspended caution and made an attempt to engage in a dialogue, with the people, the space and the conditions that prevail in our societies and how we react to them or not.

The median strip is a residual form that functions as an infill between highly organised road systems. This remnant is also a marginal or liminal zone. This is a zone where some people live, for much of the day existing openly in the margins of a prosperous society. They, if there is a 'they' (i), are homeless in 'the homeland'.

The Oxford English Dictionary describes a transient (ii) as someone who is 'in transit'. However, these people are not complete 'transients' passing through a big city: they set up home, making something of the spaces in-between. This article is a brief response to a much more complex social situation. One way of seeing the issue is to juxtapose their life on the strip with the primary need to improvise and make do. Shopping trolleys leave their consumer function to become vehicles containing the essentials of survival, dumpsters and skip bins become short-term lodgings and median strips a place of sustenance.

To the people who live on the median strip there are many stories. While some articulate and gesture, others use handmade signs. 'Red' has been working this strip, near Mission and 12th, for 10 years. Our conversation is punctuated by the routine changing of

the lights, as he moves down between the traffic with a cardboard sign inscribed with, 'Homeless veteran please help'. Red lives on the street, sleeps out and says he likes it that way. 'People are mostly fine' he says, with several regulars who offer small change, items of clothing, blankets and 'odd stuff' he doesn't know what to do with after a while. So with the excess (iii) he trades with others - and so the cycle goes on. One regular gives Red a kipper sandwich and a warm cafe latte in an old cup each morning. Red says he doesn't much care for kippers these days but he does not want to offend and says, 'Hey, it's a meal and someone has thought of me and that's good'. There was, however, unease that someone else had been in his piece of the strip for an extended time. he glanced and moved down the traffic again never missing a light change, then vanished at exactly 7pm. He was back 7am the next day.

Nearby supermarket trolleys, carefully loaded with detritus, are positioned in groups, backed up like Wild West wagon trains. At the corners of the strip, robust steel bins in a range of sizes service the waste of retailers and industry. Mostly filled with card, paper and other packaging that soon becomes redundant, these are the preferred overnight refuge.

Red is one of many who live rough on the street, although the City of San Francisco has an extensive support program in comparison with many places, with a no-questions-asked cash hand-out each month and at least three welfare centres that give food, clothes and a day bed within this location. Is it these facilities that attract displaced persons? Some authorities believe this to be so. It is this notion that if displaced or homeless people are 'moving through' then it is a temporary situation and will vanish in time. It would not take away from other resources to extend functional aspects of the existing infrastructure for dual use. In the *Architecture for Humanity Project* (iv), Sean Godsell (born 1960, Australian Architect) has developed work that inspires and explores this. In a society that rewards initiative, the homeless' ability to create living at all appears to be completely undervalued and unrecognised. Recognition is a start.

This essay was first published in Kerb 13 in 2004 by RMIT Press.

Out of respect for the individual, each gave consent to appear and have part of their story shared.



Untitled 2
2004

Catalogue of Other Projects

A selection of completed projects are included in the following pages. The selection is arranged as subheadings; public commissions, private commissions, collaborations, exhibitions, video, installations, and sculptures. The projects discussed offer an overview, of previously completed works. Deciding which to discuss from the thirty-eight solo exhibitions, forty-two commissions, numerous videos, countless group exhibitions, and artworks is an exciting challenge. However, the choice is based on works that are referenced in this document, and works that are still at play creatively.

Public Commissions

Public commission are made in response to a brief, a site, a budget and specific aspirations of a client on behalf of others. Art in the public realm is important as a means of enaging in another dialogue. Negotiating these constraints and holding onto an idea is a challenge. The greater challenge is to find innovation and for the outcome to do what art does best, challenge, provoke and activate public space. The examples below are works that have been succesful in achieving this.

The works indicated are works that each succeed in creating a third space, that of an articulated public space in which people move play and respond. Where people's interaction makes the work, the spatial dynamics makes for a social space. *Naturescape* 2005 is comprised of a series of interwoven pathways that respond to the terrain and characteristics of the site in and around it.

The Batavia Coast Marine Institute Artwork 2005 is a successful integration of art with an architectural programme. Fabricated in high-grade recycled jarrah the sculpture has its own presence that exists in conversation with the architecture and environment. The work demonstrates various types of marine carpentry through its joints, fabrication and finishes. The concrete and timber folding wall, windows and decks create a refined relationship with three sculptural forms. These spaces invite people to sit in and around the entrance of the complex to interact and contemplate the proximity of the ocean and Abrolhos Islands.

Sky Shard 2011 is one of two sculptures located at a busy intersection in central Canberra. The work hits the street as if a piece of the sky has fallen, grazing the building in its path. The work translates these moments into an amplified

sculptural form, nine metres high. The sculptural work appears to circulate as if a continuous surface that facets and folds, appearing to activate the urban space around it like a vortex. The narrow base also appears to float above the ground with a sense of lightness and movement.

Sky Shard
Canberra, ACT, 2011





Batavia Coast Maritime Research Centre
Geraldton, Western Australia, 2005

Naturescape
Kings Park, Perth, Western Australia
2011



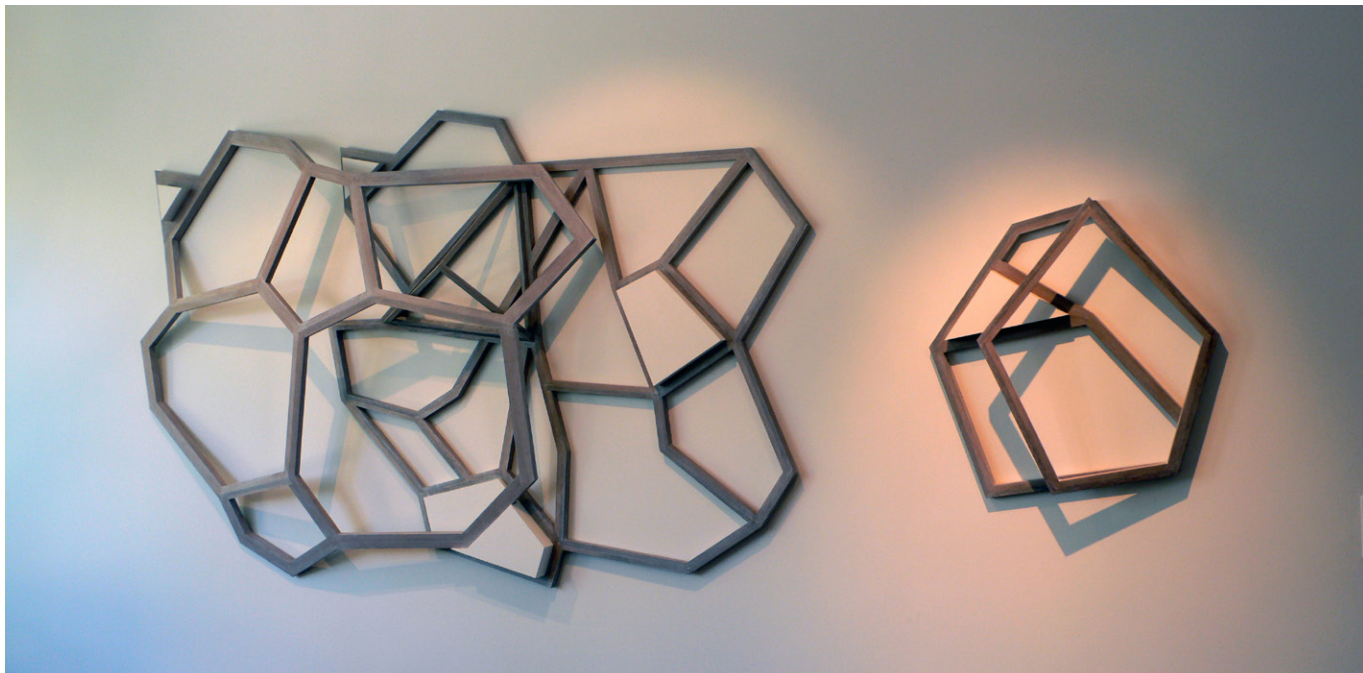
Private Commissions

Private commissions operate with a different set of conditions than public ones. The private commissions are by invitation rather than competition. This involves a less formal conversation with a client and their involvement with the development of the work is vital. These Commissions are predominantly smaller in scale and express an idea that also relates to the people who commissioned the works, scaled to a domestic residence where the owners literally live closely with the works.

These three examples had the support of informed clients and the outcomes imply a metaphoric resonance with different familial relationships. The *Gerus Web* 2010 speaks of a complex set of inter-plays between individuals, and *Warn House* 2010 as with *One on One* 2007, operate architecturally and emblematically.



Poll House
Perth, Western
Australia, 2007



Gerus Web
Perth, Western
Australia, 2010



Warn House
Perth, Western
Australia, 2010

Collaborations

Collaborations extend the conversation of ideas into unexpected areas that open a provocative scope to expand ways of thinking. An entire practice is collaborative. When making timber works for me it involves working with fellow artist Matt Dickmann. With architectural work it involves Graduate Architect Domenic Trimboli and with all public commissions it includes a shared dialogue with architects, engineers, fabricators and clients with specific frameworks. Equally, collaborations involve working with colleagues on speculative competitions. This contributes to a broader dialogue, adding to and expanding conversations. These projects are not intended to be ones that may be made in a practical sense, they are fictive imaginings, about imagined places and peoples or even future speculations such as in *Speciation City for Now and When, Australian in 100 years*.

Speciation City was a broad speculative image and text entry into the 2010 *Venice Biennale* about the Perth CBD in 100 years. *Situate*, a public art project for Forest Place in Perth, involved working with Philip Richards based in the London office of Architect, Wil Alsop at the time. The project, *Where the Wild Things Grow*, was a 'super-forest' of sculptural forms. *Cut Hill House* with MORQ Architects was a formal response the brief of a house to be sited on a hill in York, Western Australia.

Out of these projects comes an expanding conversation, each has opened the scope of practice in different ways that may be seen in other works.

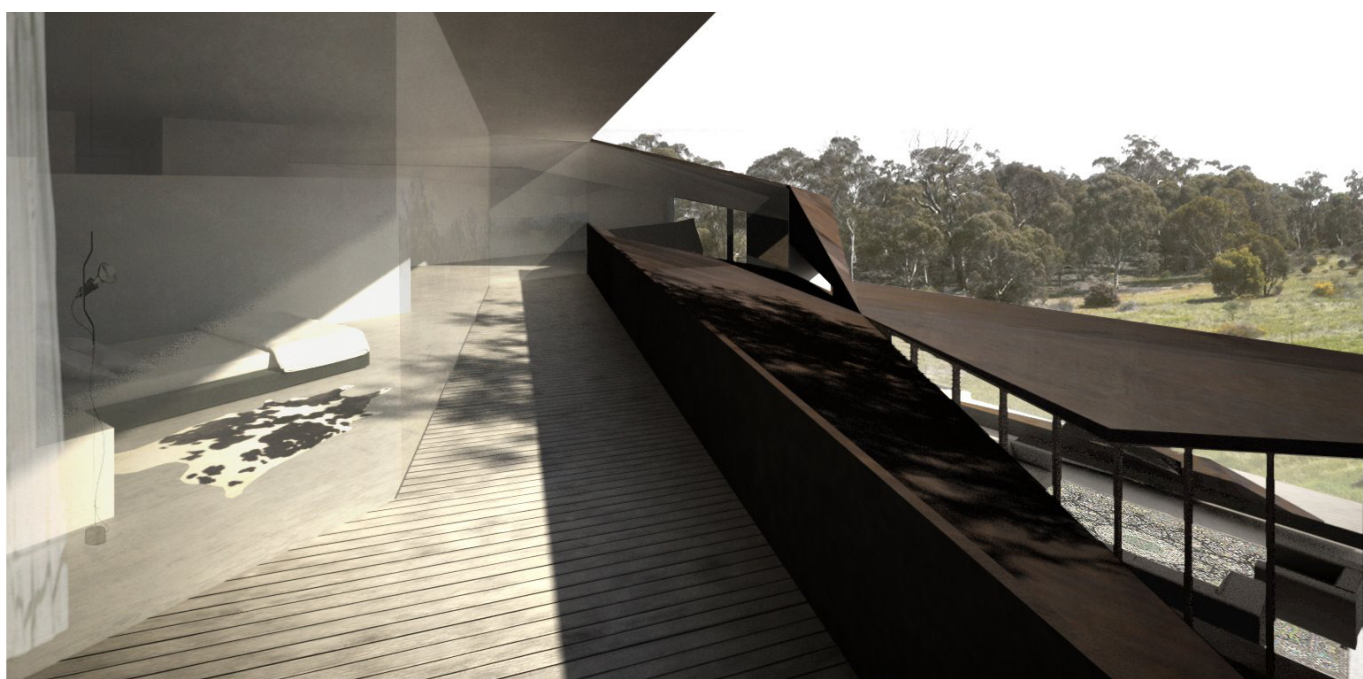
Speciation City
Venice Biennale Entry
with Rene Van Meeuwen & Beth George,
2010





*Situate, Perth,
Western Australia
Public Art Competition Entry with
Philip Richards & Gary
Marinko, 2010*

*Cut Hill House, York,
Western Australia
Competition Entry with MORQ Architects, 2011*



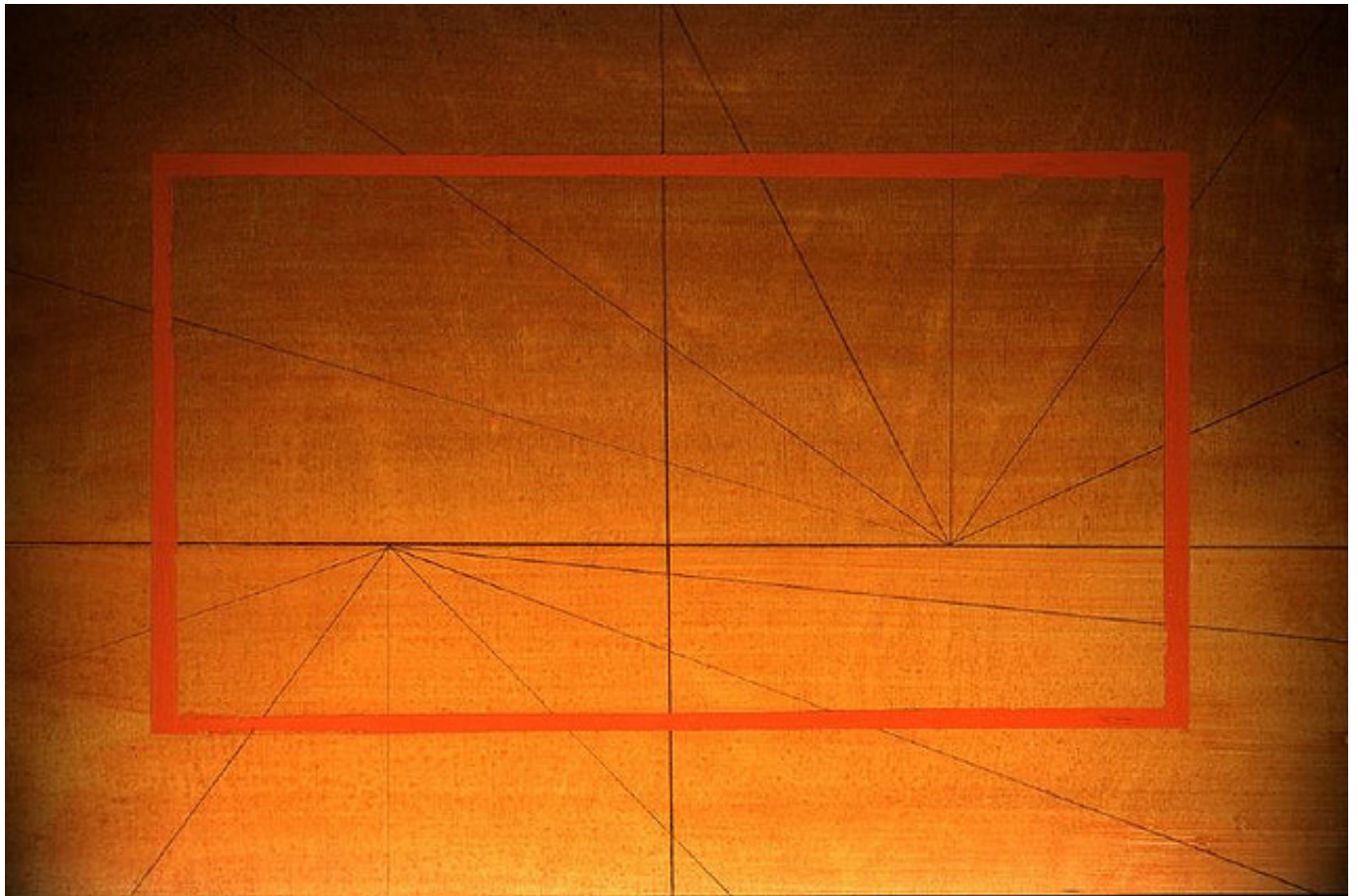
Exhibitions

Throughout the course of putting this record together I have tried to have a solo show every year and in some years twice a year in different locations. The solo show marks a selected body of related works under a particular heading and set of concerns and themes.

The works demonstrated here and throughout this document operate around and within each other, and mark a continuity of enquiry. Even the titles demonstrate a link and all have an associated connection with sites of resistance and geopolitics of space.

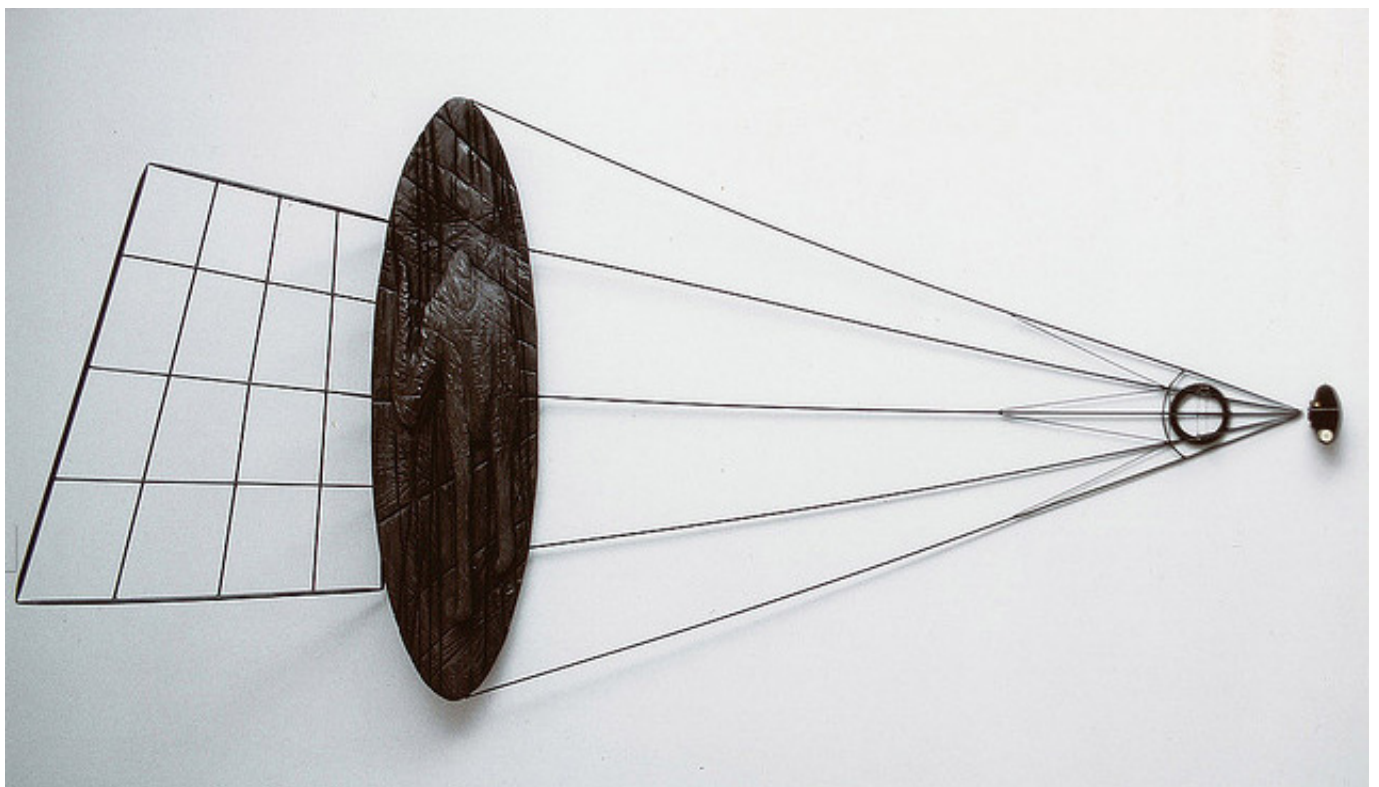


Smashed 2
Goddard de Fiddes
Gallery, Western
Australia, 2008



Liminal Blues
Icon - Deakin University, Melbourne, Victoria, 2005

Vanishing Point
Lawrence Wilson Art gallery (UWA), Perth, Western Australia, 2008



Installations

As well as durable sculptural objects, a body of work titled installations, either temporary or temporal works are made with the intention of being able to be dismantled and/or reassembled as required in another time and place. *Marginale* 2007, located on a peninsula of a lagoon in Venice, is a permanent work in timber and Istrian stone. The work refers to an ancient maritime marker nearby and lines up with the work at the local Architecture School Building by Enric Moralles and Benedetta Tagliabue Architects. The flood prone location of this work is also within a heritage zone meaning no permanent work may exist and as such the stone works are removable. *Walk Through LA* 2007, in the window space of Bert Green Fine Art in central Los Angeles, called for a work using artificial light. The installation of a figure dragging the two large neon letters L and A remained there for six months 2006. *Aligning's* 2001, at the Red Museum in Bydgoszcz, Poland marked out the constellation of the Sothern Cross in rope and stone from the Gdansk shipyards. Each of these works through their transient nature are therefore deliberately designed to work spatiaely and with material to explore various aspects of movement.

Alignings
Red Museum, By-
dgoszcz, Poland, 2001





Walk Through LA
with Burt Burt Green,
Los Angeles, California,
2007

Marginale
Fusina, Venice, 2007



Sculpture

Sculpture is a way of organising, constructing and shaping material in three dimensions to articulate ideas of spatiality. These works show a way of thinking about the world through making or more precisely, a process that is a way of thinking through. Sculpture is durable and operates in the same physical corporeal space as humans beings. The material and method of building is shown or modified in selected ways. Sculpture is my primary practice; the works talk back through their history of making.

Looking back through these works, it is clear to see how *Eerhardts Landing* 1990, a work inspired the aviator herself and *Remote Sensor* 2004, a site based linear work, may be traced into the recurring interest in air travel, while remote landscapes and the endless sequences of *Fold* 2007 demonstrate a concern for formal activation of spatiality.



Fold
Case Hardened Steel,
2007



Eerhardt's Landing
Ceramic, 1990



Remote Sensor
Stainless Steel, 2004

Video

Since 2000, video has been a constant mode of enquiry for me, as a method of sampling, recording and relaying material. In this sense I attempt to use the video camera as a moving image sketch book to form what as Lucas Ihlein describes in Chapter Two, as a 'scrap-book'. Each video work has more in common with non narrative film making or the work of artists like Stan Gordon (born 1943, New Zealand Artist).

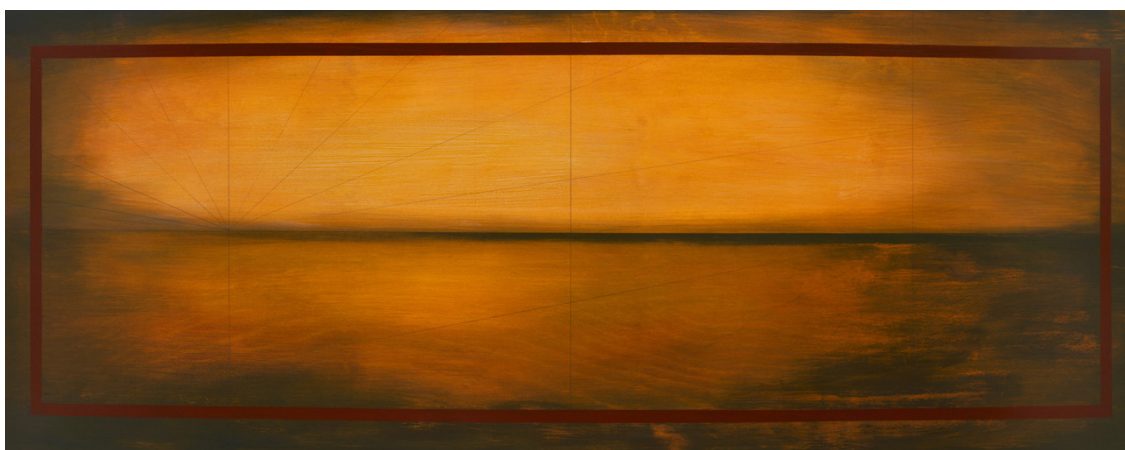
Para d 2005 records the aircraft graveyard in Arizona, and is the first work to be developed and screened in its own realm in a gallery context (the *reconnaissance* exhibition). *Breakdown* 2008, records a drive through the western Californian desert, where a series of billboards interrupting the view of the landscape. Each billboard however may also be seen however as a survey of the contradictions within American culture; real estate, fast food, religion, gambling. *In the Distance* 2007, is a sketch of a visit to Lake Ballard, the site of British Sculptor Antony Gormley's (born 1950) installation titled *Interior* 2003. After a flood the dry salt lake is transformed into a red mud lake where people and sculptures merge into each other.



Para d
Four Minutes, 2005



Breakdown
Three Minutes, 2008



In the Distance
Four Minutes, 2007

Curriculum Vitae

My practice expands the field of visual art in relation to the environment. This leads to innovative projects in drawing, film, sculpture and architecture. The artworks resonate with complex systems of making and testing. I have completed over 38 commissions in Australia USA and Near East and 38 solo shows in Australia, Los Angeles, London and Amman Jordan. Exhibitions include, Markers, Artist and Poets the Venice Biennale of Art 2001 and Venice Biennale of Architecture 2008.

I have been published widely including, essay and photo essay on *Prix d'Amour, Boomtown 2050* UWA Press 2009. *Twenty-Six Runways*, images and Text Melbourne 2012. Current and past academic positions include; Associate Professor, BA Fine Art from CUT, MA Architecture RMIT, Faculty of Architecture Landscape and Visual Arts at The University of Western Australia, Visiting Professor to The Chinese University of Hong Kong, Associate Professor at UWA, PhD Architecture by Project candidate at RMIT.

In Australia, unless indicated.

Education

- 2009-Present PhD Candidate, RMIT, Melbourne
- 2001 Masters of Architecture, RMIT, Melbourne
- 1987 Post Graduate Study, Akademie fur Kunst Munich (GER).
Professor Eduardo Paolozzi.
- 1980 Bachelor Fine Art, Curtin University of Technology, Perth
- 1978 Diploma Fine Art, Claremont School of Art, Perth

Professional Appointments

- 2010 Visiting Professor Chinese University of Hong Kong
- 2005/6 Visiting Professor, The University of Arizona (USA)
- 1991 Lecturer, Faculty of Architecture Landscape and Visual Arts- University of Western Australia, Perth
- 1996 Visiting Professor, The University of Arizona (USA)

Selected Major Exhibitions

- 2012 *Arrival Departure*, Pin up Architecture-design project space, Melbourne
- 2011 *Reconnaissance*, Lawrence Wilson Art Gallery, Perth (AUS)
- 2010 *Demarcation Project*, Karaki, Istanbul (TKY)
Remember Project, Dar Alanda Gallery Amman (JOR)
Migration of Ideas, Dar Alanda Gallery Amman (JOR)
- 2008 *Smashed Two*, Goddard de Fiddes Perth
Durations, Lawrence Asher Gallery Los Angeles (USA)
- 2007 *Smashed*, Goddard de Fiddes, Perth
- 2006 *Crossings*, Lawrence Asher Gallery, Los Angeles (USA)
Poll House, Perth with Architect, Gary Marinko
- 2005 *Three Stations with Stuart Bailey*, 18 th street Arts Centre, Los Angeles (USA)
Walk Through LA, Bert Green Fine Art Los Angeles (USA)
- 2004 *Outstation Five*, OZCO 18 th Street Arts Centre, Santa Monica (USA)
One on One, Goddard de Fiddes, Perth
- 2003 *Liminal Blues*, Icon- Deakin University, Melbourne
- 1999 *Open Space*, IASKA-Kellerberrin with Architect, Geoff Warn
- 1998 *5 from the 5th*, Architecture Forum Innsbruck (GER) with Architect, Bill Busfield
- 1995 *Still*, Goddard de Fiddes
- 1992 *Vanishing Point*, Lawrence Wilson Art Gallery, Perth
- 1984 *Ziel*, Quentin Gallery with Stuart Elliott, Perth

Public Commissions selected works

- 2011 *Sky Shard*, Canberra
Cocoon Naturescape, Kings Park, Perth
Balancer, Abu Dhabi (UAE)
Pretty Pool Percent for Art Commission, Port Hedland
- 2010 *Spring*, Banksia Grove
Pod, East Perth
Underneath the In Between, Albany Entertainment Centre
Gateway, Victoria Park
- 2009 Banksia Gove Entry, Statement, Banksia Grove
Mapping, Ashdale Secondary College, Ashdale
- 2008 *Inversion*, Central Law Courts, Perth
Lead Artist, Banksia Grove
Pretty Pool, Cultural Landscape Art Project Pilbara in association with ERM + Landcorp
- 2007 *Circle of Ore*, Port Hedland commission with Fred Beel EPCAD + BHP
Comets Markers Horizons, Comet Bay College, in association with Matt Dickmann
- 2006 *Skymarkers*, Perth International Airport
Horizona, Horizon Hotel Palm Springs (USA)
C Air, Hilarys
- 2005 *Marginale*, Fusina Sculpture Park by Carlo Scarpa Venice, (ITA)
Markers, Batavia Coast Marine Centre, Geraldton
- 2004 *For the Boys*, Bali Memorial, Kingsley.
Centrali, Albany Courthouse.
Jetty, Fishermen's Monument, Fremantle with Greg James.
- 2003 *Remote Sensor*, Southern Cross Cosmology Centre- Gingin
Liminal Blues, School of Contemporary Arts, Deakin University, Melbourne
- 2001 Wannerroo City Square, Wannerroo
- 2000 Gateway to City of Bunbury, Bunbury

Selected Projects Installations Residencies

- 2008 *Crossing a Greater Divide*, Helen Lempriere Invitational Werribee Park, Victoria.
- 2005 *LA Walk Through*, 6 mth Installation, Bert Green Fine Art, Gallery Row, Los Angeles (USA)
- 2004/5 Australia Council International Studio Residency, Los Angles (USA)
- 2003 *Skylounge Green*, Australian National Museum, Canberra
Cambio Constante 4Monesterio, Veruela (ESP)
- 1998 Beat Text 'The Bridge' Construction in Process VI Melbourne
- 1994 *Heavier Than Air*, Collaboration with Architect Bill Busfield, PICA, Perth

Selected Group Exhibitions

- 2010 *Winners*, Goddard de Fiddes, Perth
Out of the Darkness, Lawrence Wilson Art Gallery
- 2009 *Passing Through*, Kunspunkt Gallery, Berlin (GER)
Thing, AGWA, Perth
- 2008 *Closet Circus*, Bunbury Regional Gallery
Sensia, Venice Biennale of Architecture (ITA)
Helen Lempriere Invitational, Werrebee Park, Victoria
- 2007 *Desert Generation*, Artistshouse, Jerusalem (ISR)
Helen Lempriere Invitational, Werrebee Park, Victoria
- 2006 *The Office*, Launch Art Hay Street, Perth
- 2005 National Survey of Sculpture, National Gallery of Australia, Canberra

Publications

- Robert Cook, *THING: Beware the Material World*, 18 April- 5 July 2009, Art Gallery of Western Australia, p. 40
- The Helen Lempriere National Sculpture Award at Werribee Park: Catalogue of Finalists* (Melbourne: The Helen Lempriere Sculpture Award, 2007)
- National Sculpture Prize & Exhibition*, 15 July- 9 October 2005, Helen Taylor, National Gallery of Australia, pp. 80-81
- EXHIBITION: Small Scale Sculpture Show*, curated by Peter Dailey in association with Praxis (Perth: Nets WA) pp. 17-18
- Edited by Stephen Neille, *5 from 5th Continent: Architecture from Australia*, Perth: Curtin Printing Service, 1998 pp. 18-21
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- Paul Trinidad, *Seven Sins*, Limited Edition Art Book 9/100, ISBN 1 74052 013 0, Produced (Perth: Poto Press, 2000)
- Matrimony: The Holiday of Holidays 2002 Hanukkah Christmas Ramadan Israel: Beit Hagefen*, The Arab Jewish Center, Haifa, 2001 pp. 17-18
- Out of Site: A Survey of the IASKA International Artists Programme 1998-2002* (Perth: International Art Space Kellerberrin Australia, 2003), p. 75

Publications by Author

- (Editor: Richard Weller) *Boomtown 2050*, University of Western Australia Press, 2009
- Prix d'Amour, Essay and Photo Essay By Jon Tarry.

Reports by Author

- ACUADS 08/09 Research, Australian Council of University Art & Design Schools, Arrivals and Departures (SA: South Australian School of Art, University of South Australia, 2008) pp.32-33

Journal Articles by Author

- Kerb 13: Journal of Landscape Architecture, 2004 Melbourne: RMIT, 2004, Existence: Living anon an off the Strip, pp. 40-41
- Tarry, Jon, Kerb 14: Journal of Landscape Architecture, 2005/2006, RMIT Melbourne: Print Media Group, 2006, Unshore Lines, pp. 80-81

Collections and Awards

- Australia Post 55 cent Stamp
- The Australian National Gallery Canberra
- Australian Embassy, Berlin (GER)
- Private Collection, Chrysler Building New York (USA)
- Parliament House, Canberra
- Fort Tatlier, Barcelona (ESP)
- Travel Grant Arts, Western Australia
- Creative Development Fellowship
- Channel Seven Young Artist Award

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- Lichtenstein, C, Schregenberger T, 2001, *As Found: The Discovery of the Ordinary*, Lars Muller Publishers, Baden
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- Noever, P (ed.) 2001, 'James Turrell: The Other Horizon', Hatje Cantz Publishers, Ostfildern-Ruit
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- Snell, T 1995, 'Howard Taylor: Forest Figure', Fremantle Arts Press, Fremantle
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